

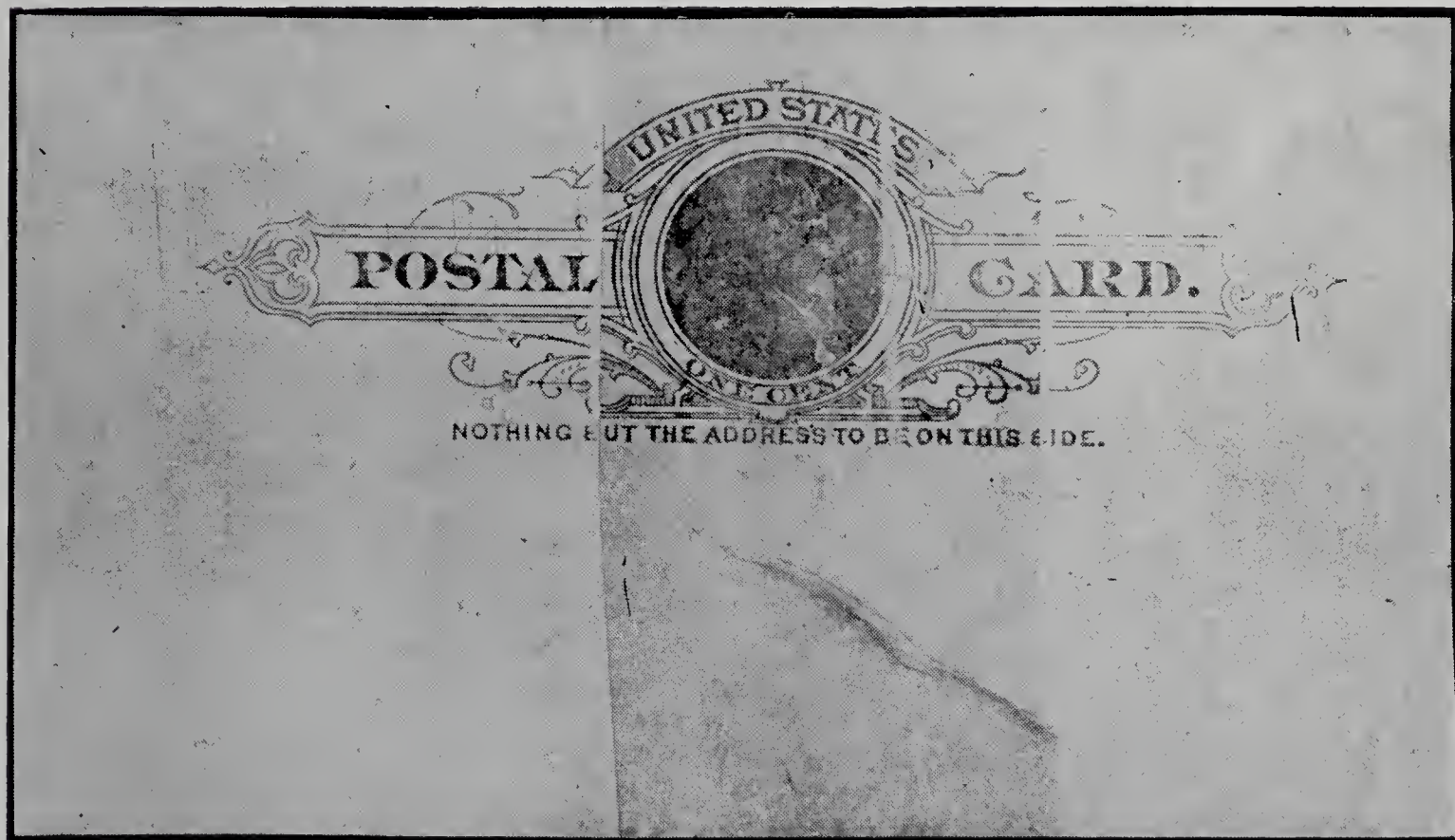
Winter 1958

Vol. 15 No. 1

Whole No. 57

# The Essay-Proof Journal

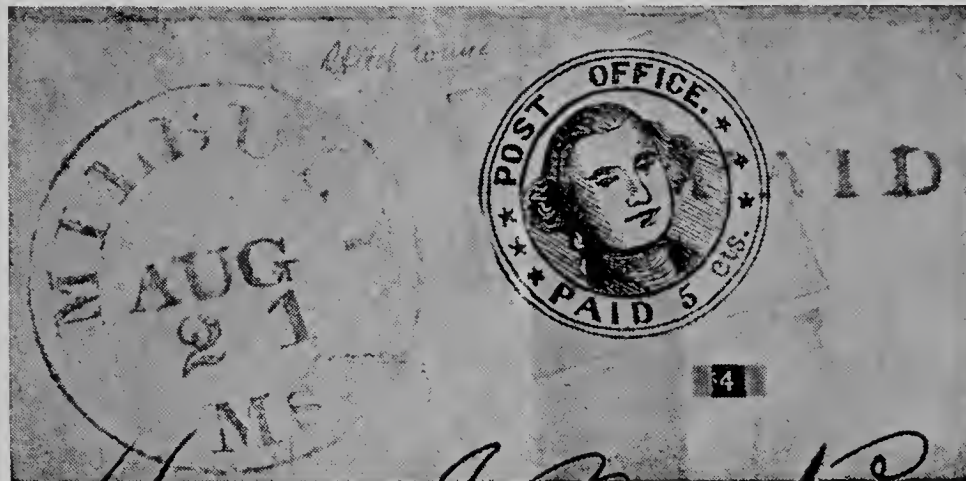
Devoted to the Historical Background of  
Stamps and Paper Money



UX9P5, Postal Card Paste-up  
See: "U. S. Postal Card Essays and Proofs"

Official Journal of the Essay-Proof Society

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# The Essay-Proof Journal

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# The Essay Proof Journal

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# Notes and Comments

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## A Tardy Journal...and An Apology

This issue of *The Essay-Proof Journal* is extremely late. Circumstances, some of which might have been controlled, have caused the delay.

Everyone associated with producing your journal has been in earnest in its regular appearance, and the chairman wishes to extend his apologies for the tardiness not only to the members of the Society, but also to his associates on the Editorial Board. All of us are extremely busy, involved not only in other aspects of stamp collecting, but also in our day-to-day living. Unfortunately, some events and activities have prevented earlier appearance of this start of the fifteenth volume of *The Essay-Proof Journal*. It is our hope that future issues will be "on time".

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## Index to Volume 14 Due in Spring Issue

Normally, the index to the previous volume is contained in the first number of the succeeding volume of *The Essay-Proof Journal*. The same circumstances that have delayed production of this issue delayed preparation of the Volume 14 index. It will be contained in the Spring issue.

---

## By-Law Changes and Society Finances

Members will note, starting on Page 41, and continuing through Page 44, various reports of the 1957 convention, and, on Page 44, "Proposed Amendments to the Constitution and the By-Laws" of the Essay-Proof Society.

Members will note a slight increase in the membership. They should note, especially the Treasurer's report, which shows an operating loss, mainly due to rising costs of production of the Journal.

Take note, please, of the Proposed Amendments, especially of the rise in dues, made essential by the heavier costs for production of the Journal, and other society expenses.

An effort has been made to recover some of the Journal losses, by a slight reduction in size—for last October and this issue. There are a few less pages. A rising income for the Society will make it possible to add more pages to the Journal. As can be seen from the Treasurer's report, the Society's surplus funds are not great, and continuing heavy costs can drain this fund to a point that would be dangerous. Contributions to the General Fund are always welcome . . . and needed.

DAVID LIDMAN, *Chairman*  
Editorial Board

# U. S. POSTAL CARD ESSAYS AND PROOFS

## A Historical Catalogue of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer and George C. Slawson

(Continued from JOURNAL No. 56, page 205)

### Production Samples

The postal stationery section has a classification unknown to the adhesive field. This classification is not that of a proof (with or without SPECIMEN marking) nor is it truly an issued card. Actually, it falls somewhere between the two. It applies to what would have been a regularly issued card except that it was pulled from the production line, stamped with rubber stamp or other markings and either sent to Washington as an official sample of the current production, or used in various tests, such as proving the bursting strength of the cardboard. When thus made into special samples, these items have lost their status as "regularly issued" cards, and can not be used to do postal duty. But since they originated in the regular production line, they can not properly be classed as proofs. After discussion with various postal card authorities it was decided these could best be listed as "Production Samples", and abbreviated for cataloguing purposes to "PS".

In this connection, reference is made to the listing in JOURNAL No. 11, top of page 166. This card should properly be termed a Production Sample. In August 1875 the contract with the Morgan Envelope Co. had been amended variously to cover a change in the design of the cards produced, a change in the color of the ink used from brown to black, and also to substitute unwatermarked for watermarked card stock. The first two changes were put in effect on September 6, 1875, when production of UX4 commenced, even though stocks of the preceding issue were used to fulfill orders until the supply was exhausted on September 30, 1875. This card (UX4) was on watermarked stock and was authorized as an economy measure to make use of the residue cardboard still on hand from the production of UX3. On September 17, 1875, following the exhaustion of this watermarked card stock, the first cards without watermark intended for public consumption were produced. Production samples from the first day of manufacture were stamped by the Postal Card Agent at Springfield, Mass., and submitted to the Post Office Department at Washington.

The item listed as **UX4P** should therefore be renumbered as **UX5PSa**, and its listing transferred to its proper location in JOURNAL No. 22, page 97.

(Other production samples will be listed in their proper locations.)

### Addenda

*Insert in JOURNAL No. 22, page 94 et seq., as additional listings:*

**UX5TCb.** 41 f/4 smoky faint b-b-green

**UX5TCg.** 45 1/1 dim v. dark b-g-blue

**UX5TCze.** 41 f/4 smoky faint b-b-green

**UX5TCzf.** On 27 g/4 smoky v. faint g-yellow clear opaque card .014" thick.

69 o/5 black

**UX5TCzg.** On 7 c/1 dim v. light r-orange clear opaque card .013" thick.

45 1/1 dim v. dark b-g-blue

**UX5Pcc.** On 19 d/2 dull pale y-o-yellow soft semi-translucent card .013" thick.

69 o/5 black

*Insert in JOURNAL No. 28, page 206, directly under the heading "UX7—Issue of 1881":*



By 1881 the dies used for UX5 had again become badly worn and needed replacement. Under date of April 23, 1881, Postal Card Agent George N. Tyner wrote to this effect to Third Assistant Postmaster General A. D. Hazen, and at the same time referred to "a change in the present form of the postal card". This was apparently in connection with the portion of the inscription reading "WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER."

On April 29, 1881, T. S. Kingsland, Superintendent for the new contractors, Woolworth & Graham of Castleton, N. Y., advised D. O. Judd, apparently then Chief Clerk for Postal Card Agent Tyner that "We will give order of the Postmaster General in regard to change of Plates our earliest attention".

Under date of June 15, 1881, D. O. Judd, who had by then succeeded Tyner as Postal Card Agent, advised Third Assistant Postmaster General Hazen that "The contractors inform me that the new postal card plates, made necessary by the change ordered April 22nd, are being made at the Bureau of Printing and Engraving (*sic*) at Washington." This referred to the new die mentioned in JOURNAL No. 26, page 101, which was later used with the new inscription reading "NOTHING BUT THE ADDRESS CAN BE PLACED ON THIS SIDE."

On September 30, 1881, Third Assistant Postmaster General Hazen advised Madison Davis, Esq., Care Postage Stamp Agency, New York, that he had learned from the Bureau of Engraving & Printing that the new plates were forwarded to the contractors, Messrs. Woolworth and Graham at New York City on September 29, 1881.

The records indicate that by October 7 the presses with the new plates were ready at Castleton and that the first printing was done that day. However, following the usual custom, no cards produced from these new plates were distributed to Post Offices until the existing supplies of the preceding card (UX5) had been exhausted. It had been expected that these supplies would be sufficient to last until October 20 to 22, 1881, but they were actually exhausted earlier, with the result the new cards were first distributed beginning on October 15, 1881.

*Insert in JOURNAL No. 28, pages 207 and 208 as additional listings:*

**UX7TCa.** 39 1/1 dim v. dark b-green  
**UX7TCaa.** On 15 f/5 gloomy faint y-orange opaque card .010" thick.  
     33 i/2 dull deep y-green  
     39 1/1 dim v. dark b-green  
     48 m/2 dull dusky m. g-b-blue  
**UXTCc.** 48 m/2 dull dusky m. g-b-blue  
**UX7TCd.** 71 o/5 slate black

*Insert in JOURNAL No. 29, page 36:*

**UX8E-A.** This die, known as Miscellaneous Die Number 2972 of the Bureau of Engraving & Printing, was engraved in June 1885 by Lorenzo J. Hatch.  
**UX8E-B.** This die, known as Miscellaneous Die Number 2974 of the Bureau of Engraving & Printing, was made in June 1885 by David M. Cooper.

*Insert in JOURNAL No. 29, page 37 et seq., as additional listings:*

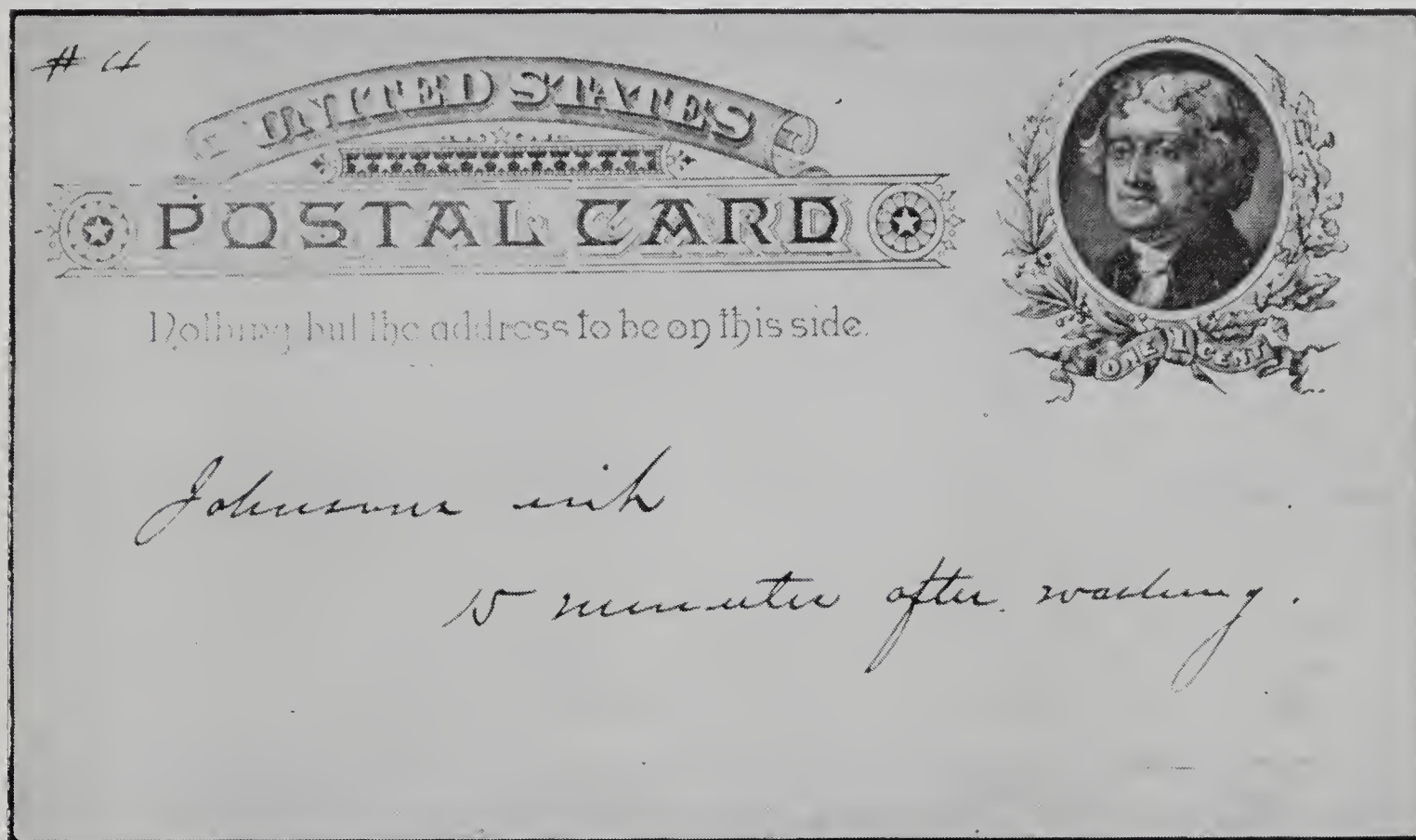
**UX8TC1a.** 9 i/1 dim deep o-r-orange  
     59 -/5 gloomy violet  
**UX8TC1b.** 53 k/0 dark g-blue  
**UX8TCiS.** On 17 g/2 dull v. faint o-yellow extremely thick card (.0225").  
     7 n/2 dull v. dusky red-orange (SPECIMEN in red manuscript)  
 Renumber as **UX8PSa** card formerly listed as **UX8c**.  
 Renumber as **UX8PSb** card formerly listed as **UX8d**.  
 Renumber as **UX8PSc** card formerly listed as **UX8e**.

*Immediately after the above item, insert the following:*

Much difficulty was encountered with the ink used in producing this issue of cards, all of which had a tendency to clog the fine lines of the design and blur the finished product,



thus requiring far too frequent washing of the plates. The rapidity with which this blurring occurred is illustrated with a series of production samples using various commercial inks, including those produced by such well known firms as Johnson, Morrill and Wode.



G. C. SLAWSON COLLECTION

## US8PSg

September 30, 1885.

UX8PSd. On 19 f/2 dull faint y-o-yellow card.

7 k/2 dull dark r-orange, marked on face in black manuscript "Morrill's Ink—Sepr 30" / 15 minutes after washing". Also red manuscript "#1" in upper left corner.

7 k/2 dull dark r-orange, marked on face in black manuscript "Morrill's Ink—Sepr 30" / 30 minutes after washing". Also red manuscript "#1" in upper left corner.

7 k/2 dull dark r-orange, marked on face in black manuscript "Morrill's Ink—Sepr 30" / 45 minutes after washing". Also red manuscript "#1" in upper left corner.

7 k/2 dull dark r-orange, marked on face in black manuscript "Morrill's Ink—Sepr 30" / 60 minutes after washing". Also red manuscript "#1" in upper left corner.

October 1885.

UX8PSe. On 19 f/2 dull faint y-o-yellow card.

8 l/1 dim v. dark m. r-orange, marked on face in black manuscript "Wode's #1 / 15 minutes after washing". Also red manuscript "#2" in upper left corner.

8 l/1 dim v. dark m. r-orange, marked on face in black manuscript "Wode's #1 / 45 minutes after washing". Also red manuscript "#2" in upper left corner.

8 l/1 dim v. dark m. r-orange, marked on face in black manuscript "Wode's #1 / 60 minutes after washing". Also red manuscript "#2" in upper left corner.

UX8PSf. On 19 f/2 dull faint y-o-yellow card.

8 m/1 dim dusky m. r-orange, marked on face in black manuscript "Wode's #2 / just after washing". Also red manuscript "#3" in upper left corner.

8 m/1 dim dusky m. r-orange, marked on face in black manuscript "Wode's #2 / 15 minutes after washing". Also red manuscript "#3" in upper left corner.

8 m/1 dim dusky m. r-orange, marked on face in black manuscript "Wode's #2 / 30 minutes after washing". Also red manuscript "#3" in upper left corner.

**UX8PSg.** On 19 f/2 dull faint y-o-yellow card.

13 k/2 dull dark o-y-orange, marked on face in red manuscript "Johnson's ink / 15 minutes after washing". Also red manuscript "#4" in upper left corner.

13 k/2 dull dark o-y-orange, marked on face in black manuscript "Johnson's ink / 30 minutes after washing". Also red manuscript "#4" in upper left corner.

13 k/2 dull dark o-y-orange, marked on face in black manuscript "Johnson's ink / 45 minutes after". Also red manuscript "#4" in upper left corner.

13 k/2 dull dark o-y-orange, marked on face in black manuscript "Johnson's ink / 60 minutes after". Also red manuscript "#4" in upper left corner.

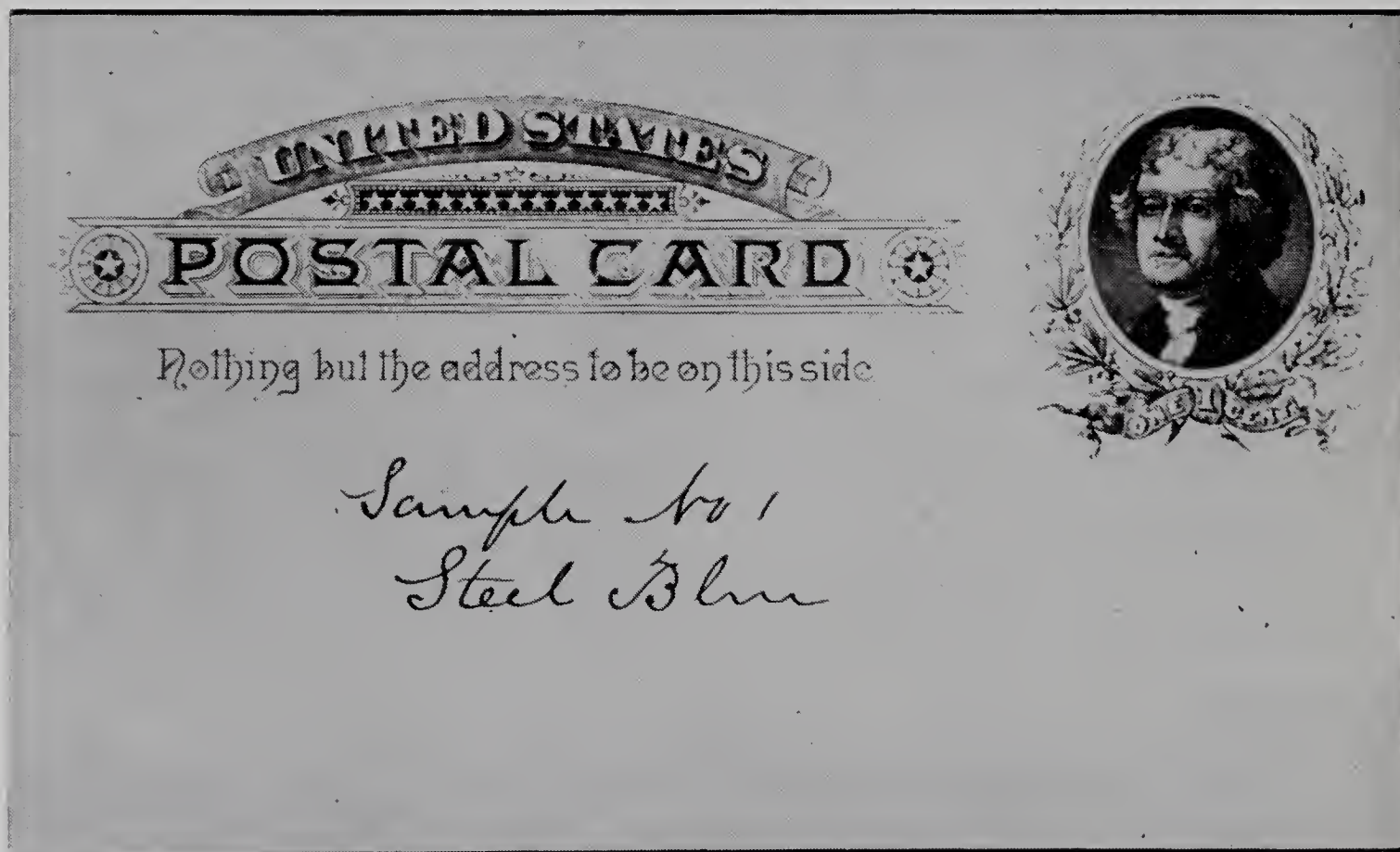
**October 14, 1885.**

**UX8PSH.** On 19 f/2 dull faint y-o-yellow card.

7 m/1 dim dusky r-orange, marked on face in black manuscript "Current printing Octo—14/85" together with capital "A" in lower left corner. Also red manuscript "#5" in upper left corner.

All of the above cards were submitted to the Post Office Department in Washington in substantiation of the recommendation made (see *Addendum*, JOURNAL No. 35, page 174) that "As early as October 15, 1885 . . . . C. C. Woolworth requested a change of color . . . . ."

The paragraph immediately following the above in JOURNAL No. 35, page 174, states that "on January 11, 1886, C. C. Woolworth . . . . again requested a change of color and submitted . . . . four trial color proofs . . . ." These are now identified as:



M. C. LEACH COLLECTION

**UX8TCj**

**UX8TCj.** On 19 f/2 dull faint y-o-yellow card.

43 m/2 dull dusky g-blue, marked on face in black manuscript "Sample No 1 / Steel Blue".

45 m/2 dull dusky b-g-blue, marked on face in black manuscript "Sample No 2 / Blue Black".

25 m/4 smoky dusky y-g-yellow, marked on face in black manuscript "Sample No 3 / Green Black".

69 o/5 black, marked on face in black manuscript "Sample box / Black".

This card is also known with only the single word "Black". (An unsevered horizontal pair exists, with the single word "Black" extending across the portion where the two cards join.)



*Insert in JOURNAL No. 36, page 211:*

**UX9E-A.** This die, known as Miscellaneous Die Number 3421 of the Bureau of Engraving & Printing, and designed for flat plate use, was engraved in October 1886 by Charles Schlecht. A roll was made from it from which Miscellaneous Die Number 3620, designed for rotary presses, was made in August 1889 by William F. Lutz.

*Insert, same page, as an additional listing:*

**UX9TC4b.** 1 i/0 deep red

In JOURNAL No. 36, the last item on page 211 lists the existence of one of the large number of trial color proofs (UX9TC4c to UX9TC4z, inclusive) which, while having the customary "Essay—1886" in the lower left corner, is without the printed color name in the lower right corner. This has proved to be no unusual condition, and of the fifty-four cards of this series which have been reported since the listings were originally compiled (most of which were previously recorded with the limitation "(T)") no less than forty-eight of them do not show the color name. It has hence become apparent that many of the cards in this group may have only "Essay—1886" in the lower left corner. It is probable that these two varieties may have resulted from two different printings, possibly caused as a result of different colors of ink or card becoming available. In numerous cases it is impossible to ascertain to which category various cards belong, since a considerable number of these cards have been trimmed down to eliminate all printing, which would include not only the words "Essay—1886", but also the color name, if originally present.

A considerable number of corrections can be made in the listings in JOURNAL No. 36, pages 213 to 219, but these will be temporarily omitted owing to space limitations.

*Insert in JOURNAL No. 36 under heading "Normal Color Proofs", following the listing of UX9P4:*

The Whitlock rotary presses then being used in the production of postal cards were not designed to handle card stock in rolls, but were hand fed with single sheets each of which was printed by two complete revolutions of the press. Even at this early date consideration was given to using larger sheets on which the press could make several revolutions without the necessary interruption for inserting a new sheet. With this end in view trials were made using larger sheets, but since the card stock came from the paper mill already cut to the standard size these experiments could be made only by joining two (or possibly more) of the sheets together by means of gummed tape. There is in existence at least one of these cards showing the paste-up, although it was never regularly issued and is properly designated as a proof.

**UX9P5.** On 19 e/2 dull v. pale y-o-yellow mottled texture card .012" thick.

71 o/5 slate black, with the stamp portion applied on a vertical strip of gummed paper applied at the junction of two sheets of cardboard. This gummed paper is 1½ inches wide, in color 17 d/2 dull pale o-yellow, and is applied to the face side of the card only.

*In JOURNAL No. 36, page 219 and 220, make following changes and additions:*

Change heading "The UX9 Issued Card" to "The UX9 Production Samples".

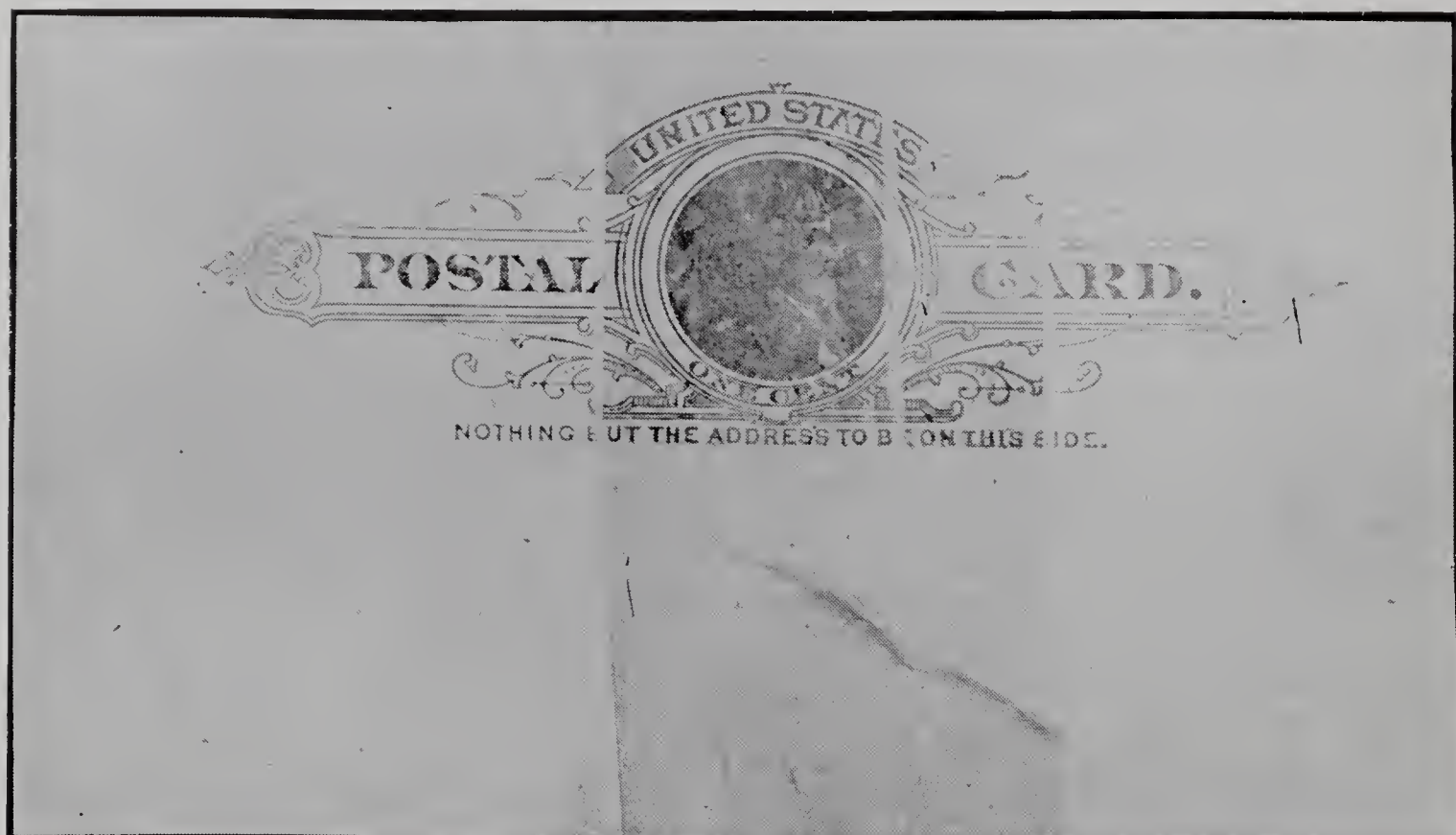
**UX9PSa.** Card as issued in December 1886, but with rubber stamp in purple (all except the date being in simulated script form) "U. S. / Postal Card / NOV 23 1886 / Agency."

**UX9PSb.** Renumbering of card listed as **UX9**, together with immediately preceding data.

**UX9PSc.** Listing of item mentioned, bearing handstamp "U. S. POSTAL CARD AGENCY, / MAR 29 1890 / BIRMINGHAM, CONN."

**UX9PSd.** Listing of following item mentioned, with three parallel lines and dated "May 9/90".

**UX9PSe.** Card submitted to bursting strength test with pencil notation "62". No other markings except those caused by testing machine.



C. H. STEVENS COLLECTION

**UX9P5**

*Insert in JOURNAL No. 37, pages 52 et seq.:*

- UX10E-A.** This die, known as Miscellaneous Die Number 3655 of the Bureau of Engraving & Printing, was engraved in May, June and July 1890 by Joseph A. Rueff and David M. Cooper.
- UX10E-B.** The lettering and ornamentation around the vignette was originally produced as Miscellaneous Die Number 3652 of the Bureau of Engraving & Printing during May 1890, but was remade during May and October as Miscellaneous Die Number 3651 (numbering assigned out of proper order) by David M. Cooper and Edward E. Myers.
- UX10E-C.** This die, known as Miscellaneous Die Number 3708 of the Bureau of Engraving & Printing, was engraved in November 1890 by William G. Phillips.
- UX10.** The inscription, consisting of "Postal Card One Cent", "United States of America" and "This Side is for Address Only", together with the accompanying ornamentation, was produced from a die known as Miscellaneous Die Number 3645 of the Bureau of Engraving & Printing made during April, May and June 1890 by George U. Rose, Jr. and David M. Cooper.
- UX11.** The inscription, consisting of "Postal Card One Cent", "United States of America" and "This Side is for Address Only", together with the accompanying ornamentation, was produced from a die known as Miscellaneous Die Number 3639 of the Bureau of Engraving & Printing made during the period February to June 1890 by David M. Cooper.

*In JOURNAL No. 38, page III, renumber Production Samples as follows:*

- UX11PSa.** Formerly **UX11S-W**.  
**UX11PSb.** Formerly **UX11S-X**.  
**UX11PSc.** Formerly **UX11S-Y**.

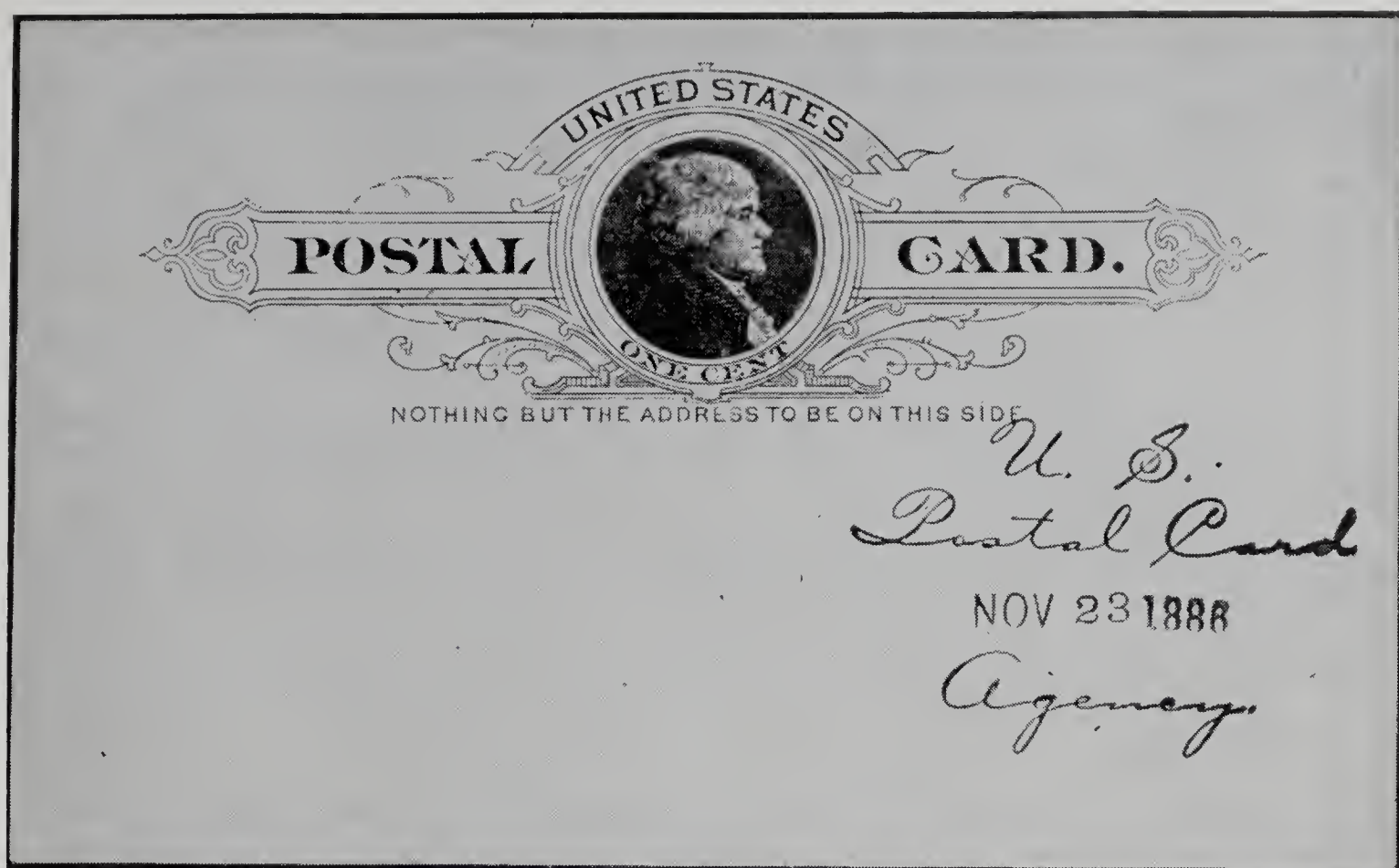
*In JOURNAL No. 39, page 175, change heading near bottom of page to read*

**UX12 – The 1894 Card**

*and insert in lieu of "Designed and Engraved By Bureau of Engraving and Printing":*

The die for UX12, known as Miscellaneous Die Number 3974 of the Bureau of Engraving & Printing, had the vignette transferred by roll from Miscellaneous Die Number 2972, which had been originally engraved by Lorenzo J. Hatch. Portions of the lettering, consisting of "Postal Card", "One Cent" and "This Side is for . . . Address Only", were





G. L. SLAWSON COLLECTION

**UX9PSa**

transferred by roll from Miscellaneous Die Number 3645 which had been originally made by George U. Rose, Jr. and David M. Cooper. These transfers and the balance of the new work were made during August 1893 by George U. Rose, Jr.<sup>1</sup>

*On same page, two lines below, insert following sentence ending "with a smaller wreath",*

However, certain Production Samples are known, although most of these were not produced until after the issued card had been in use for a considerable period of time.

**UX12PSa.** (Flat Plate Impression) On 17 f/2 dull faint y-y-orange clear opaque card .011" thick.

69 o/5 black, marked in pencil "Impression from new plate"

**UX12PSb.** (Rotary Press Impression) On 17 f/2 dull faint y-y-orange clear opaque card .011" thick, rubber stamped in black with a double line oval containing "U. S. Postal Card Agency, / OCT 19 1895 / Castleton, N. Y."

69 m/5 gloomy dusky r-v-red (light slate black), marked in pencil "Kidder No. 1 / in use 6 mo." (The rotary presses were Kidder presses.)

**UX12PSc.** (Rotary Press Impressions) On similar card, bearing similar rubber stamped double oval, and bearing the same date.

69 m/5 gloomy dusky r-v-red (light slate black), marked in pencil "Kidder No. 2 / In use 1 yr."

(The two above cards were apparently submitted in substantiation of the contractor's claim that the dies wore out more rapidly on the rotary presses.)

*Same page, immediately following above, insert a new heading*

**UX12 – Issued Cards**

<sup>1</sup> It is interesting to note, chronologically on the records of the Bureau of Engraving & Printing, that on July 27, 1897, the Post Office Department turned over to the Bureau a die that had apparently but recently come into its possession, and which was known as P. O. Dept. Die Number 87. This is described on the Bureau records as "Full Postal Card (Female Head), One Cent" with lettering "United States", "Postal Card", "Write the Address Only on This Side—The Message on the Other", "To - - -" (Address Lines). This was the long inaccessible master die for UX1 and UX3 which, in 1872, had been engraved (and kept) by the National Bank Note Company. This was considerably later than the submission of the adhesive stamp dies which had been similarly held.

*Same page, at the bottom and below current listing, insert*

**UX12-Q.** Issued card, as above described, with "UNIVERSAL / POSTAL CONGRESS" in black printed in two lines over the black stamp design.  
69 o/5 black

*Insert in JOURNAL No. 39, page 180, as an additional paragraph preceding the heading "Essays and Proofs",*

This die, known as Miscellaneous Die Number 4406 of the Bureau of Engraving & Printing, had the vignette transferred by roll from Miscellaneous Die Number 2972 which had been originally engraved by Lorenzo J. Hatch. This transfer, together with original lettering and ornamentation, was made during September and October 1897 by George U. Rose, Jr. and Marcus W. Baldwin.

*Insert in JOURNAL No. 39, page 181, following the listing of UX14P4a (The "a" being an addition),*

**UX14P4b.** Plate proof on 19 f/2 dull faint y-o-yellow smooth wove card .010" thick, with pencil notation across top of card "From 3d Asst. P. M. General Merritt, Dec. 9/97".  
69 o/5 black

This card is accompanied by a letter with the letterhead "Post Office Department/Office of the Third Assistant Postmaster General/Washington, D. C." and which reads,

"December 9" 1897<sup>2</sup>

"My dear Mr. Hoover,

I omitted inadvertently to send you before leaving Lockport one of the new postal cards per my promise. I therefore hand you herewith proof of same. Of course you understand this must not be sent through the mail via correspondence as the cards are not yet issued.

Very respectfully,

JOHN A. MERRITT"

*Insert in JOURNAL No. 40, top of page 212,*

Although the vignette and accompanying ornamentation were engraved by Marcus W. Baldwin, the inscription was the combined work of George U. Rose, Jr., Franklin T. Howe, Jr. and Edward M. Hall. All work was performed during August, September and October 1897, and the finished product is known as Miscellaneous Die Number 4387 of the Bureau of Engraving & Printing.

*Insert in JOURNAL No. 40, below bottom cut, page 217,*

The inscription and seal portions of this card were originally engraved in November 1901 by George U. Rose, Jr., and was known as Miscellaneous Die Number 5571 of the Bureau of Engraving & Printing. This work was transferred by roll to Miscellaneous Die Number 5562, which later die had the so-called "Full Face" McKinley vignette engraved by Marcus W. Baldwin in November 1901. The names of George U. Rose, Jr. and Frederick A. Immler also appear on the completed die record. (During March and July 1902 efforts were made to overcome objections by remaking this die, which was transferred by roll to Miscellaneous Die Number 5636, with added work being done by Marcus W. Baldwin and George U. Rose, Jr. It was not deemed successful and no plates were made from this new die. Nor have any essays from it been reported, although it is possible such were made. It should be noted, however, that the listing UX17E-Bb may possibly be such an essay.)

<sup>2</sup> This letter, dated December 9, 1897, raises a somewhat baffling question, since the cards were supposedly issued on December 1, 1897, thus being contradictory to the text.



*Insert in JOURNAL No. 40, page 219, following cut of UX18E-A,*

This so-called "Three Quarter Profile" die of McKinley, known as Miscellaneous Die Number 5642 of the Bureau of Engraving & Printing, was also produced during March and July 1902. The vignette was engraved by Marcus W. Baldwin, and all other portions were transferred by roll from Miscellaneous Die Number 5562, probably by George U. Rose, Jr., whose name also appears on the record of the die.

*Insert in JOURNAL No. 40, bottom of page 220,*

The die for this accepted profile view of McKinley, known as Miscellaneous Die Number 5632 of the Bureau of Engraving & Printing, designed for flat plate use, had the vignette engraved by Marcus W. Baldwin, and all other portions were transferred by roll from Miscellaneous Die Number 5562, probably by George U. Rose, Jr., whose name also appears on the record of the die. Another die was produced during April 1902, designed for rotary press use. The vignette was re-engraved by Marcus W. Baldwin, with all other portions being transferred by roll from Miscellaneous Die Number 5562.

(To be Continued)

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## Postex 1957

### First International Postal Stationery Exhibition

Postal stationery collectors in Baltimore on October 11-13, 1957, saw the greatest array of postal stationery, essays and proofs ever assembled. The Collectors Club of Baltimore deserves the credit for establishing what will now, no doubt, be an annual affair.

Of the thirty-four awards presented, eleven went to Essay-Proof Society members. We are indeed proud of George C. Slawson who was given the Grand Award for his magnificent collection of U. S. Postal Cards, Essays and Proofs. The Governors Award went to Marcus White for his fine showing of Great Britain and Ireland Postal Stationery. Mr. White also took a gold award for his exhibition of U. S. Envelopes, Essays and Proofs. Dr. Soma Kurtis took the Best in Foreign with his exhibition of Old German States.

Other Gold awards went to Charles A. Fricke for "The First Postal Card", and to Ben Reeves for his specialized collection of Heligoland.

Silver Awards were given to Michael Miller for Danish West Indies, William H. Maisel for his 1871-1920 issues of Belgium and John L. Norbeck for Hawaiian Postal Stationery.

Bronze Awards went to Henry E. Hornberger for Continental and Bi-centennial Envelopes and to B. Filmore Jumper for Great Britain and Oddities.

Charter Member David H. Burr served on the panel of judges. —J. G. R.

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## Error in New Zealand Design

*Stamp Collecting*, January 4, 1957, reports a curious design error on the 2d Southland centennial stamp of New Zealand on which a whale is about to be harpooned as if it were a small fish which can just be speared and lifted out of the water. This revives, the publication asserts, interest in the way stamp designers go to work. In some cases designs are accurately reproduced from photographs, and the result is beyond criticism from an accuracy standpoint, whatever the artistic effect may be. In other cases, the designs are drawn, the artist probably using a picture on which to base his own version which he simply alters to suit himself. It is when the alterations interfere with nature that trouble is likely to arise. The Southland series offers another example on the 3d value where a cow is shown with no ears or knee joints!

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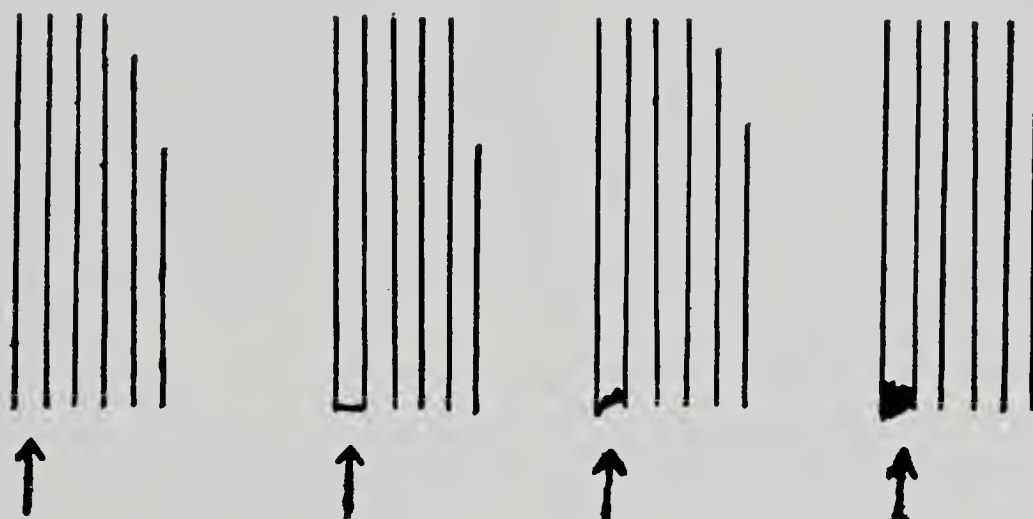
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# Is it the "Secret Mark" on the 15 Cent Webster?

By Stephen G. Rich



Die cancellation marks on the 15c value.

The reopening of investigation on the 15c Webster of 1870 to 1879 issues by Mr. C. F. Dos Passos, in this magazine (July 1957) and the *S. P. A. Journal* (May 1957) was an unqualified benefit and service to the philatelic world.

Mr. Dos Passos claims, from a study of certain proofs which he has worked upon, that all previous attempts to identify a "secret mark" differentiating the 15 cent Webster stamps of 1873 and 1879 from those of 1870, have been unsuccessful. He then proceeds to examine die proofs positively identified as having been made by the 1870 contractor, National Bank Note Co., and the 1873 contractor, Continental Bank Note Co. On the basis of a difference which he has detected between these, he has proposed that this difference be considered the "secret mark."

The question whether "secret mark" is the correct term had best be disposed of before proceeding to the main discussion. This term was in regular use in the engraving and printing trade in the period of issue of these stamps and for some time later, for any small, usually unnoticed differential detail put into a stamp or bank note. Whether that term is still current, may be doubted. Brazer, inferring from some official correspondence that the marks in question presumably constituted the "Cancelling of the die" required under certain government contracts, proceeded to advocate and use the term "die cancellation marks" instead. Shortly before he died, he had admitted verbally to some of us that the inference was not correct; he abandoned the term. But he and others of us, not being convinced that the changes were really *secret*, perhaps not even intended to be secret, have preferred to speak of them as "etched marks", thus calling attention conspicuously to the method by which they were made.

Perhaps Mr. Dos Passos can bring up some evidence that the old term "secret mark" is today in actual regular use in the engraving and printing trade. If so, and if it applies to these marks as now used, we shall all be glad to resume it. Failing this, the term does seem to be a rather naive and romantic one, rather than a precision designation.

In considering the 15 cent Webster, let us first notice that on every other value of the series, the change in the die made in 1873, by which the Continental Bank Note Co.'s product is distinguished, is the *addition* of a line or area *in color*. The 1-cent has a line added in a dot next to the numeral 1. The 2-cent has the two little fading-out lines

under the left crocket continued so that they meet smoothly. The 12-cent has two dark areas, around numeral 2 of 12, extended so that the figure has hooks instead of knobs.

These changes were made onto dies already case-hardened. The technical problems involved made etching the obvious procedure, since use of that method avoided any need to anneal and re-case-harden the die. Economy and avoidance of risk of harm to the die alike dictated use of etching. On die proofs and actual stamps alike, the etched character of the added dark lines or solids stands out conspicuously.

In considering the 15-cent, naturally one looks for a similar procedure, hunting for a change that conforms to the possibilities of production by etching.

The change which Mr. Dos Passos reports, would not seem possible of attainment by etching upon the die. The lower lip of the letter C is changed in its direction, producing a colorless area on the printed product where lines of color had previously existed.

We have no right to assume that the same process necessarily was used in altering the dies for the 15 cent as for those for the other values. But the likelihood of use of a different procedure for this one change certainly needs to be considered as very little. Thus the presumption against Mr. Dos Passos' discovery being the actual "secret mark" will need to be overcome somehow.

Mr. Dos Passos explains the absence of the variety from any actual stamps by stating that the Continental Bank Note Co. made its plate No. 31, which served until 1890 as sole 15 cent plate, by using the National Bank Note Co.'s transfer roll. This inference certainly will stand up, but perhaps may have to be qualified, in its precise wording. Whether this is an actual National-made transfer roll or one taken from the die by the Continental company before any changes were made on it, probably cannot now ever be determined. Likewise, the date of April 1873 or thereabouts, mentioned by Mr. Dos Passos as the laydown date for Plate 31, must be taken with much doubt. The statistics for stamps received and sent out in this value, as given in John N. Luff's book of 1902, would point to the National Bank Note Co. having made and supplied a large quantity of 15c stamps just before their contract ended; and to no 15c stamps having been made by the Continental Bank Note Co. until some time in 1875.

It is rather more than a coincidence that the three values which the Continental printed from National-made plates are not reported by Mr. Luff as being supplied at all in 1873. By 1874, the old plates, government property of course, had been transferred into custody of the new contractor, and use of two of them is indicated for that year. The third was used in 1875.

Plate 31, by its number, clearly was made some time later than the first Continental plates for the lower values. We may safely infer that the 15c transfer roll came into the custody of the Continental company about the same time as the plates for the 24c, 30c and 90c stamps, and by the same process. It would further seem likely that a National-made transfer roll for the 10c was in this same consignment of material, since re-entries of the 10c from such a roll appear, and perhaps even original entries, from 1879 on.

Now all this is based upon acceptance of Mr. Dos Passos' claim that the change he discovered is the actual "secret mark."

Meanwhile I have gone ahead accumulating material relevant to my discovery of a possible etched change in the 15c—the triangular dot in the southwest corner of design. Mr. Dos Passos, in his *S. P. A. Journal* article of May 1957 dismisses this feature as "due to the inking of some sheets." Such an explanation, to put it mildly, is simply not in agreement with the facts on record.

I am now able to state that every 15c I have seen or acquired, used or unused, off or on cover, printed from 1879 on by the American Bank Note Co. on the soft paper then adopted, shows the etched triangle, or its degraded diagonal-line form, in the southwest corner. The total number of copies seen is better than 85.

The 15c stamps on bond paper on covers of 1874 to 1879, always show this feature.

The 15c stamps identifiable as being used before 1873 always fail to show it.

A 15c with Continental Bank Note Co. imprint in upper margin, shows the etched triangle. This copy I own.





Line drawing of part of the lower right-hand corner of the 15c Webster National Bank Note Company large die proof.

Line drawing of part of the lower right-hand corner of the 15c Webster Continental Bank Note Company large die proof.

ABOVE: Figures from Mr. dos Passos' article, *Essay Proof Journal*, October 1957.

These facts must, I think, make us very skeptical of Mr. Dos Passos' claims that the etched triangle is not the actual "secret mark." The mere fact that this feature is missing on the die proof which Mr. Todd owns and Mr. Dos Passos illustrates, can mean merely that this proof was made before the etched triangle was added—perhaps in order to decide what addition to make. Unfortunately, the pictures of plate proof sections in the article are too deep to enable one to decide whether this feature is present. Perhaps Mr. Dos Passos will care to invite me to see and examine this material of his. If so, the courtesy will be appreciated and recognized in a report on it, in this journal.

The etched triangle in southwest corner qualifies perfectly when measured by all the criteria Mr. Dos Passos has set up. It is visible readily: it is large enough and clear enough to fit the needs in this orange-colored stamp. It is always found on copies which are beyond question produced later than 1873. The engraver met the situation perfectly, except in one respect. The poor centering of the perforations now and then punches out this mark.

The feature Mr. Dos Passos has found is capable of another explanation. Let us recall that on the 2-cent value of this series, on the die a sliver of metal became loose directly under the etched joining of the crocket-boundary which is the actual "secret mark." This loose sliver took various positions, sometimes letting an extra vertical shading line appear, sometimes letting a diagonal line show, sometimes staying in its original place. Finally it broke off, leaving the characteristic blob form of the mark found on late plates printed in vermilion. It is suggested that the lower lip of the C on the 15c likewise became a loose, bending sliver.

Let us now work further at this 15c problem until the actual facts have been unearthed. Then let us put pressure upon the catalog makers to correct their books promptly.

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Netherlands 1948 two-value issue commemorating the investiture of Queen Juliana, September 6, 1948, (Scott's A75), was designed by S. L. Hartz, and rotogravure printed by J. Enshede & Sons, Haarlem, Holland.

# 1958 Scott's Specialized Catalogue

## A Review of the Proof Section

By Falk Finkelburg, E.P.S. C-72

Changes in prices in the 1958 catalogue are rather few but spectacular. All are in the Large Die Group. There is also a considerable number of additions in the 20th Century Proofs.

Up to the 1869 issue, only one major change, the 2 Cent Black, No. 73P-1, large die went from \$130 to \$450.

1869

In the 1869 issue, we get some surprises. The

- 2 Cent Brown 113P-1 from \$100 to \$130
- 3 Cent Ultramarine 114P-1 from \$100 to \$110
- 6 Cent Ultramarine 115P-1 from \$100 to \$175
- 10 Cent Yellow remains unchanged
- 12 Cent Green 117P-1 from \$100 to \$185
- 30 Cent Blue & Carmine 121P-1 from \$130 to \$160

Now here comes the big surprise:

- 15 Cent Brown & Blue 129P-1 at \$150
- 24 Cent Green & Violet 120P-1 at \$175
- 90 Cent Carmine & Black at \$260

These are listed for the first time. Heretofore of the bi-colored die proofs only the 30 Cent was known to exist, except in hybrid form.

I always felt that if the 30 Cent exists as a large Die Proof, there was every reason to believe that the other bi-colored denominations of this issue exist in similar form.

### NATIONAL BANK NOTE ISSUE

- No. 145P-1 1 Cent Ultramarine from \$50 to \$100
- No. 146P-1 2 Cent Red-Brown from \$50 to \$80
- No. 150 10 Cent Brown from \$50 to \$100

The card Proofs, No. 152 to 155 were deleted.

### THE CONTINENTAL BANK NOTE CO.

Only No. 156P-1 1 Cent Ultramarine was upped from \$60 to \$200.

### THE AMERICAN BANK NOTE CO.

- No. 206P-1 1 Cent Blue from \$60 to \$110
- No. 208P-1 6 Cent Rose from \$60 to \$120
- No. 217P-1 30 Cent Orange-Brown from \$60 to \$110
- No. 218P-1 90 Cent Purple from \$60 to \$120.

### 20th CENTURY

Nos. 740P-2 through 742P-2 1 Cent to 3 Cent National Parks are added to that set as small die proofs, and priced at \$250 each.

Nos. 722P-2 to 782P-2, Connecticut to the Rhode Island issues, also at \$250 each. For some unknown reason No. 774P-2 3 Cent Boulder Dam was deleted.

All the presidentials are now listed as small die Proofs and priced at \$250 each.

From No. 783P 3 Cent Oregon to No. 935P 3 Cent Navy, including the Famous Americans are now listed as small die proofs and priced at \$250 each.



# Bank Note Engraving

By W. L. Ormsby

*(Editor's Note.—In this—the fifth—installment of Ormsby's important treatise on Bank Note Engraving, our reprinting of which began in JOURNAL No. 53, the author summarizes the defects of the current "patch-work" system of bank note production and emphasizes the need of a fundamental change in style. JOURNALS containing the previous installments may be ordered from the Secretary.)*

## Defects and Insecurities of the Patch-Work System

From the facts and statements of the preceeding pages, we think that the patch-work system is chargeable with inherent weakness and defects, which no ingenuity nor secresy can remedy. It has been made apparent that frauds can be, and have been perpetrated by means of it. Let us now invite the reader's candid attention to the weak points of the system, as illustrated by the previous incidents and reasonings.

FIRST.—The use of many detached pictures on one Note, making it possible for the Counterfeiter to procure the various parts of different Artists, and rendering alterations in the denominations peculiarly easy.

SECOND.—The employment of dies, and a press, to transfer the various detached pictures into the plate; (the same dies being used for other purposes,)—the Counterfeiter accomplishing the same thing more perfectly in the more simple method of electrotyping the plate.

THIRD.—The employment of the work of the Geometrical Lathe, in the oval denomination, and using the same denomination figure thousands of times on various Notes, label plates, etc., placing the original work of the machine within the reach of the Counterfeiter.

FOURTH.—The employment of the Medallion Ruling Machine, which the Counterfeiter can purchase for One Hundred Dollars.

FIFTH.—The general resemblance of all Bank Notes to each other. The confused multiplicity of small pictures, renders it impossible for any one to remember them; enabling the Counterfeiter to pass Notes which bear little or no resemblance to the genuine Bills of the Bank.

SIXTH.—The absence of uniformity in the sizes of Bank Notes, which enables the Counterfeiter to cut Notes in pieces, and make five Bills out of four, or seven out of six, etc.

SEVENTH.—The unnecessary finish given to the vignettes, which is totally destroyed in a few days' circulation.

EIGHTH.—The patch-work system of constructing our Notes, which is adopted for the sole purpose of making notes and machinery available to Bank Note Engravers; notwithstanding the palpable fact, that the employment of any vignette, ornament, or denomination, TWICE on the same Note, or on different Notes, exactly DOUBLES the temptation to counterfeit it!

On a careful examination of these insecurities we are willing to hazard the assertion, that no system of Bank Note Engraving can be devised so perfectly adapted to the Counterfeiter's purpose as this. The beautiful workmanship of each particular part, the great amount of labor which SEEMS to be requisite in the execution, presents an outward show of security, well calculated to lull suspicion of any defect.

In regard to the six weak points, first mentioned, we believe it has been shown conclusively, that the construction of our Bank Notes is peculiarly convenient for Counter-

feiters, and that they, of all persons, not excepting the professional Bank Note Engravers, would, if they dared, oppose any new method, which will render their trade difficult and laborious.

With regard to the seventh point, that of highly finished vignettes, it may be remarked that every one must be aware, that the beautiful India proofs, taken from the new plates, are far more valuable, as works of art, than the impressions on Bank paper, which are intended for actual use. Where is the utility in employing such highly finished work, when the first impressions intended for use are deficient in showing the full beauty of that finish?

And further, when it is known that a few days' circulation wears off what little beauty is obtained on the oily Bank paper; is it not a waste of labor to attempt the production of that beautiful finish in the first instance?

What would be said of a Rail Road Company who should have the surface of their iron rails filed and polished? Where would be the utility in giving the Russ pavement the beautiful finish of a marble top table?

The wear and tear of a Bank Note is hardly less severe than the above examples. All that is needed is UTILITY, SOLIDITY, and SECURITY, which are sadly deficient in the patch-work Bank Note, as we have already sufficiently proved.

### Necessity of a Change in the Style of Bank Notes

It has become painfully apparent that Counterfeiters can easily obtain, and are now obtaining as fast as possible, the plates of all the Banks that have failed within the last thirty years, and are altering the lettering upon them for fraudulent purposes. It is undeniable also that Counterfeiters can collect, and are now collecting plates originally engraved for Checks, Drafts, Bills of Exchange, Notes of Hand, Labels, etc., and are using the pictures upon them to compose Bank Notes. In alterations of the denominations, it is notorious that no genuine Bill is exempt from its practice. It is further true that the late discoveries in science enable them to dispense with the old method of multiplying plates by means of the transfer press.

Banking institutions will see, therefore, the necessity of taking immediate and energetic measures to change the entire system of constructing the Note, since they are liable now to have their Bills copied piece by piece, by the best Artists.

If misfortune should overtake only *three* Bank Note Engraving Companies, almost the entire banking circulation of the country would have to be withdrawn; a vast power is therefore at the mercy of circumstances. In the first part of this work, we gave flattering notices of successful Bank Note Engravers; but there is a reverse picture showing that the very best Artists have repeatedly failed in establishing themselves firmly in the business; proving that success does not necessarily attend those who have the greatest amount of artistic merit.

When unfortunate Engravers have failed, their stocks of beautiful dies have been sold at incredible sacrifices; and the original vignettes, denominations, etc., which are seen on scores of Bank Bills, now in circulation, have been scattered over the country, enabling any one who purchases them, to make duplicate Bank plates, so perfectly, that it would be difficult to detect the fraud.

The following instance of scattering original Bank plates may be implicitly relied upon: a person immediately concerned in a Bank Note Engraving Establishment sold from ten to fifteen original plates of broken Banks, for a copy of the American edition of Sir Walter Scott's novels. The person who bought sold the same again to a Lithographer in Wall St. for two hundred dollars. The plates were subsequently used in manufacturing Checks, Bills of Exchange, Labels, etc., until we loose all traces of them. If we desired to swell the number of our pages, we could give numerous examples similar to the above;



but we will mention only the following instances, as among the many which have come within our own personal knowledge: the writer once bought for a few dollars a steel-plate, containing about twenty vignettes, which an unsuccessful Bank Note Engraving Company originally intended for a specimen sheet. At another time he bought for ten dollars, a steel Bank plate, nearly new, of the denominations ONE, TWO, THREE, and FIVE. These plates were cut up, hardened, and cylinder dies, nearly as perfect, as the original, were reproduced therefrom. The Artists who executed them originally, occupy a high position at present in Bank Note Engraving Establishments. We were recently asked, "how much will you give for four steel Bank plates, one of which is nearly new?" Though those plates were, not long since, engraved by the firm of Danforth, & Co. we declined purchasing, unless at a price too trifling to be worthy of notice.

The failures of Burton, Edmonds, & Co., and of Durand & Co., at one time flooded the market with the very choicest materials for Bank Note frauds. The most beautiful lathe-work of Mr. C. Durand's improved machine, consisting of ovals, circles, strips, end-pieces, and borders, all finished with denomination figures, and lettered as seen in Plate Four, were sold and exchanged among Label Engravers, and Lithographers, from Canada to the City of Mexico, and from the Atlantic coast to the Mississippi river. We have traced one set of dies, most of which were designed and engraved by our highly distinguished Artist, J. W. Casilear, Esq., and which formerly belonged to Burton, Edmonds, & Co., to South America; and almost an entire set, together with the Transfer Press, was lately sold for the small sum of five hundred dollars; enabling any one, therewith, to execute fac-similies of many Bank Bills which are now in circulation!

The splendid vignettes of Durand & Co., some of which were designed and engraved by the renowned A. B. Durand, Esq., which so enriched their specimen sheets of Bank Note materials, that it is utterly hopeless for any other Artists in the Country to surpass, if even to equal them, have shared the fate of those of the unfortunate firms of Woodruff & Hammond, of Cincinnati; of Terry, Pelton, & Co., of Boston; of the Boston Bank Note Company; and of Hall, Packard, & Co., of Albany.

A Transfer Press and genuine dies were recovered from the notorious Counterfeiters "Bristol Bill," and Meadows, in Vermont, together with Bank plates almost ready for use, upon which they had stamped vignettes, originally engraved by our best Artists, who are now engaged in the Business of Manufacturing Genuine Bank Notes. Transfer Presses and duplicate Bank Note dies are in common use in several places in this country; and impressions of genuine Bank Note vignettes, lathe-work denominations, etc., are transferred on copper, and steel, for a trifling compensation. Lithographers make use of them to transfer pictures on stone. Engravers in all parts of the Country employ them for Cards, Labels, Bills of Exchange, Notes of Hand, Checks, Drafts, Rewards of Merit, School Certificates, Certificates of Stock, and various other legitimate purposes. Thus, copper-plates are multiplied, and scattered, which contain the very vignettes etc., which are on genuine Bank Bills, now in circulation. Counterfeiters are in possession of these plates, together with *all the machinery of the original Bank Note Engraving Establishments*, and are flooding the country with spurious money,—changing their attacks from one Bank to another, until they wear out their plates in printing, only to supply themselves with those more improved in workmanship. In short, the materials for imitating every patch-work Bank Bill in the country are innumerable, and easy of access; and the TRADE IS YET IN ITS INFANCY.

Counterfeit detectors are overrun with notices of new frauds. Newspapers contain frequent announcements of the discovery of "gangs of villains," part of whom are arrested, while the others profit by experience and evade detection. Lists of "new counterfeits" are frequently published to warn the people,—the lists become more and more frequent, and the frauds more and more ingenious. The heavy losses by Bankers, Merchants, and Brokers, are trifling, compared with those of the poorer classes, which form by far the largest portion of society.

Aside from considerations of a pecuniary nature, there are those of morality. Hundreds have doubtless been induced to engage in forgery, who might have remained honest

men, had not these temptations been scattered so profusely in their path. Many have been seduced to ruin, who might have remained innocent, but for the EASE with which they could engage in CRIME.

*The root of all this evil lies in the injudicious use of the Transfer Press, the Geometrical Lathe, the Medal Copying Machine, and in the PATCH-WORK SYSTEM of constructing our Bank Notes.*

## Difficulties of Effecting a Change of System

The Patch-work system of Bank Note Engraving has been practised in this country from the first introduction of a paper currency. Indeed, the system is, to some extent, employed in the manufacture of all Bank Notes we remember to have seen, not excepting those of the Bank of England. This is however, no argument in its favor.

The change which we shall propose is a change of the entire system. It lays the axe at the root of the tree; and will dispense entirely, and for ever, with the use of dies, machinery, and other mechanical contrivances, by means of which the business of Bank Note Engraving is rendered so profitable to those engaged in it. It is not to be expected that such an innovation upon the established business of wealthy and influential companies, will be suffered without strenuous opposition. We anticipate for our proposed system no opposition from any other source; for the only other interests with which it will conflict, are those of the Counterfeiter, whose opposition will hardly be made public. It would be too much to expect that those who have large investments already made in dies, machinery, and other stock used in the patch-work system, would regard a new style with impartiality; and the opinions which they may have occasion to pass upon it as a matter of art, or of professional workmanship, are not likely to be friendly. Yet the reader, who feels an interest in the subject will be under no necessity of resorting to any one for an opinion of the merits of the system, since its principles are so plain, and its adaptedness to avoid the main difficulties which we have demonstrated to belong to the old system, so obvious, that the conclusions of honest common sense will be sufficient to perceive its value.

We anticipate then, from the natural hostility of parties whose interests will necessarily be affected by the system proposed, our first great difficulty in effecting the change which is so desirable. We anticipate a thousand modifications of the patch-work system, to obviate the demonstrated dangers and evils which inhere in it, and to save the necessity of abandoning dies, Transfer Presses and other machinery. The use of dies will be adhered to with tenacity and zeal: and new and ingenious devices will be resorted to, to bring them into use. The whole surface of the Bill may be covered with vignettes, blended together, so as apparently to conform to the principles of the system we propose. Such expedients will be both natural and plausible, yet they will not, and cannot reach the source of the difficulty. The use of dies at all, and consequently of separated vignettes or pictures, makes the Counterfeiter's work easy: and Banking Institutions, desirous of guarding against counterfeits, should avoid them. It need only be inquired, in respect to any new design for a Bill, whether any part of it is engraved by means of dies. If so, then there is no protection against imitation, except the Bank shall demand every die, together with every impression from it, and the original bed-piece. Nay, to be secure, the very machines by which the dies were produced must also be kept in the possession of the Bank, in order to be safe from the use of an exact duplicate on other Notes, or perhaps on Checks, Certificates, or even Quack-medicine Labels. But such a practice on the part of the Banks would of course render the employment of dies quite too expensive; and they would soon be abandoned in Bank Note Engraving, and be reserved for those other purposes for which they are adapted, and where there can be no need of guarding against fraudulent imitations.

This objection to the employment of dies, is not in the least obviated even if the Banks purchase at an extra price the die or dies used in making their plates; for so long



as the Notes are composed of small detached pieces of work, the Counterfeiter will procure each separate part engraved by the best Artists for some apparently honest purpose, and employ it afterwards in the business of counterfeiting. The question therefore is not, what new or ingenious dies are executed, or what novel combinations can be made by means of those dies; but, whether or not those dies are used at all!

Other difficulties may arise to oppose the candid estimate, or the speedy use of our proposed system. Yet we rely confidently upon the good sense of the community, and upon the intelligence of Banking Institutions, whose interests are so vitally affected by it. They will have seen in the previous part of our work, if they have not discovered it in their own experience, the perils of the present system; and detecting the source of those perils, they will not hesitate to welcome a substitute, offering fair promise of better results.

We may, perhaps, anticipate an opposition to our proposed change, in the idea already diffused to some extent, that there are not Engravers enough in the country to execute the plates on the new plan, with the required expedition. But what would be said of an argument, analagous to this, if employed by the builders of houses; that they must have the privilege of erecting buildings still more slender, because, forsooth, there are not materials and men enough, to erect them with proper stability. The fallacy of the objection becomes obvious by putting it to this simple test. We have not framed the proposed system to favor any branch of the arts; nor to facilitate the manufacture of paper money to meet a large demand.

It has already been intimated that Bank Note Engravers are executing new and exquisitely engraved vignettes, which, in future, will be proof against counterfeiting. Let us give all credit to the skill and ability of their work; their recent specimens of engraving upon Bank Notes are of surpassing elegance. But let it be borne in mind that if a die be made, it must be made with the intention of using it many times. The privilege of using it for the FIRST time, may be granted, for an extravagant price, to the Bank; and a SUBSEQUENT impression may actually fall into the hands of the Counterfeiter, at a less price!!

We have not the least doubt, but that every practical Engraver, who will thoroughly investigate the subject, will acknowledge the insecurity of the present system, and the advantages of the one we shall propose. And if the few exclusive Bank Note Engravers, who, having a reputation of being the only Artists capable of executing the work, and who are, therefore, always applied to for such work, should find it for their interest to abandon the old system, and adopt the new one; they would immediately do so. If Banking Institutions throughout the Country would call a convention of their Presidents, and extend a general invitation to Artists of all classes, with the view of obtaining accurate knowledge of the true principles of constructing and engraving a Bank Note to prevent forgery, we have no doubt of favorable results. Let the Banks, then, as a body, show a disposition to protect the public from these frauds as far as possible; but let them direct their investigations in the right channel, in order to arrive at correct conclusions.

Congreve clearly defined the rules for constructing a Bank Note, to give the utmost difficulty to the Counterfeiter; but he failed in describing a system that could stand his own test. It requires a practical knowledge of many and various arts, in connection with that of Bank Note Engraving itself, in order to define a system that will accomplish the desired object. This practical knowledge it cannot be supposed that Congreve possessed. The plan which he proposed to substitute, therefore, possessed no better qualities than that which he condemned. He could clearly see and describe the laws regulating a perfect system, but was incompetent to describe a system conformed to his own laws. The writer of this work, may claim at least this advantage over Congreve; that he has long been engaged in the practical business of Bank Note Engraving, and is familiar with its merits and its defects. While free to acknowledge his indebtedness to Congreve for many ideas; he has derived but little suggestion that could assist in the construction of a new and better plan.

All the difficulties of effecting a change of system, proceed from the natural hostility of the wealthy class of Artists, whose interests are at stake, and from the general

apathy and indifference of Banks themselves. From the former, we may have nothing to expect, in aid of the cause; but to the latter the public will look for immediate and energetic action.

### Detecting Counterfeits

It may be expected that we should say something in regard to the best methods of detecting counterfeit Bills in the present system. This may be regarded as an intricate profession, requiring constant study and practice. A thorough knowledge of this business is very essential to our brokers, and large dealers in uncurrent money, yet we often find that they are deceived. Counterfeit money, to very large amounts, has actually passed into Banks, and has been paid out again, without suspicion of anything wrong. A Teller of one of our Banks informs us that he has no system, or guide, or rule, in detecting spurious Notes, except their general appearance. Bank Note Engravers, who ought to be the best judges, have often been deceived; indeed, how can it be otherwise, if genuine Bank Note dies are employed in making the counterfeit plates!

The most infallible method for Banks, is, to notice the number on the Bill; and when they receive two Bills at once, of the same number; they may pretty safely conclude that one of them is counterfeit. We know of one instance where counterfeits were detected by this method.

Counterfeits are more readily detected than the more prevalent alterations in the denomination. By closely scrutinizing the larger Bills, from five dollars upward, altered Notes may be detected, sometimes by a blurred appearance of the letters and figures which denote the denomination. We have shown that a published description of a counterfeit Note is only applicable to those printed from the plate beforehand. The Counterfeiter can easily alter his plate and print a new emission, and then a new description will be necessary. It is IMPOSSIBLE to anticipate the various disguises of a single counterfeit plate in the present system.

In the system which we shall propose, the large class of frauds in altered Notes, will be entirely obviated, and counterfeiting of the whole Note will remain as the Forger's only alternative. A description of such a plate will be complete and final. A counterfeit plate in the system we shall propose can not be used for any other Bank than the one first designed. The rules for detecting such plates, will be of lasting service to the public, but all attempts to describe a patch-work counterfeit, will be of as much service to the Counterfeiter, as to any one else; because the methods, and means, of altering the *plate itself*, are numerous and easy.

### A Tribute of Respect to Artists

We have endeavored to prove that the present style of engraving Bank Notes is exceedingly open to the attacks of the Forger, because he can obtain his materials of professional Artists, unsuspected by them. The Forger need only possess a degree of low cunning and hypocrisy, without a particle of artistic talent. Engravers, therefore, are constantly liable to imposition. They are generally careful; and though they have a perfect right to engrave any detached picture, separately, that appears on a Bank Note, for any person ordering it, they invariably refuse to do so, if there is the least suspicion of improper motives on the part of such person. Notwithstanding this, it is utterly impossible for them to avoid rendering aid, sometimes, to Counterfeiters, under the present system of Bank Note Engraving.

It must be apparent to every one that the paper currency of this country is perfectly at the mercy of our Artists. It would be little more so if the Banks should lend their original plates indiscriminately, to any and every Engraver in the community. There is no way for one Engraver to protect his work against a fac-simile copy by another, even in the most perfect system of constructing the Note, except by the law of copy right: and the copy right law, in the very nature of the case, has no effect to prevent counterfeiting.



A remarkable degree of integrity, therefore, must be awarded to our Artists, as a class; because there has never been an instance of counterfeiting among them. If an exception is to be made, we are inclined to think that it is due in the case of Meadows, who was arrested for the second, or third offence, and convicted with "Bristol Bill." But it will be found that Meadows is, comparatively, a very inferior workman; and further, it will actually be found that he learned nearly all he knows about Bank Note Engraving, while serving a former term in the State Prison of Charlestown, Mass., where he, together with others, were employed in the business of engraving. We are informed that the State of Massachusetts has loaned out his services again, to the same contractor, to be still further initiated into the art and mystery of manufacturing Bank Bills, or at least in some kind of engraving analogous to it. The Banking Institutions of Boston and vicinity should investigate this matter.

If the great majority of Artists, who now have no interest whatever in the most profitable branches of their profession, are still watchful guardians of the public good, as well as of their own honor, let them be elevated to a dignified position as men; and let the only distinguishing quality be *their relative merit as Artists*. Thus, while we enlarge their field of operations in the most lucrative branch of their profession; we attain the highest possible security against forgery, and remove, from among the lower orders of society, a monstrous temptation to crime.

### A Word to Banks

It is the common practice of some of the small Banks, organized and located in remote sections of the country, to adopt the name of Institutions located in large cities; and to cause their Bills to be so engraved as to resemble those of their namesake. When this is done, the suspicion naturally arises that deception in some shape, is intended: not, perhaps, as in the case of the Counterfeiter, to defraud the public of the whole amount of the Notes; but to obtain the trifling difference of discount, or for the purpose of gaining a circulation which rightfully belongs to the Bills they imitate. When a Counterfeiter imitates and issues Bank Notes, he is never suspected of any intention to redeem them; and instead of cheating the community out of a half, or a quarter of a cent, HE intends to defraud them of the whole amount; and this constitutes, as we think, the principal difference between the two.

These imitations, moreover, directly facilitate the Counterfeiter's work both by the example they set, and by the multiplication of similar dies and vignettes. They tend also to increase the confusion of Bank Notes, thereby enabling the Counterfeiter to pass off his spurious imitations, with less chance of detection.

### What We Have Proved

In order clearly to show the necessity of a change of system of constructing our Notes, which is the only object we have had in view, we have been compelled to describe in Part One, the method of engraving, as practiced at present, by professional Bank Note Engravers; and also to expose, in Part Two, to the extent of our own knowledge and belief, the various practices of Counterfeiters. To the latter we have doubtless told nothing new, for their ingenuity has already anticipated everything that can be said on the subject; but to the former we shall, perchance, convey valuable information, which if viewed in the light of candor and reason, may, possibly, induce them to lend their aid in effecting a GREAT PUBLIC GOOD.

We have proved that the PATCH-WORK and CYLINDER DIE system enables the Counterfeiter to obtain on his counterfeit plates, the genuine work of the best Artists in the Country, even the genuine work of the Durands, and of Casilear, and other eminent Bank Note Engravers. Such a circumstance involves no blame whatever, nor any guilty knowledge on the part of the Artists. Now, let us adopt a proper system, and such a circumstance would involve blame and guilty knowledge on the part of any Artist whose own work should appear on a counterfeit Note.

With a single remark, we will proceed to describe our proposed system. So long as the patch-work system is practised, frauds will be inevitable. No skill of execution, nor vigilance, nor secrecy, can preclude successful counterfeiting. Mechanical skill has been exhausted in devising combinations of detached pieces of work, but without at all impeding the arts of the Counterfeiter. If remedy there be, it must be a remedy of the *system*, and to this, we now invite attention.

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Note: Plate Four referred to in this installment was illustrated in JOURNAL No. 53.—Ed.

(To be concluded in the next issue.)

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## Sibelius

### A Native Son of Finland

By George W. Caldwell

Johan Julius Sibelius (1865-1957), better known in America as Jean Sibelius, is recognized as one of the world's foremost symphonists. Finland honored him on two occasions by special stamp issues.

This great master was born December 8, 1865, in Tavestehus, Finland. His formal education was obtained at Helsinki University and at the Berlin and Vienna Conservatories. In 1893, at the age of 28 years, he was appointed Professor of Composition at the Helsinki Conservatory; in 1925 the Finnish Government granted him a liberal annuity in order that he could devote his entire time to music composition.

The music of Sibelius is based primarily on Finnish folk melodies, and is expressed in many music forms including seven symphonies, many songs and piano pieces, a violin concerto, orchestral suites and others. His symphonic poems include the widely known Finlandia. Honors were bestowed on this great composer, among them the degree of Mus. Doc. granted in 1914 by Yale University, on the occasion of his visit to America to conduct some of his works at the 25th Norfolk Festival.

On December 8, 1945, Finland issued a 5 Markka stamp (Scott's A58) honoring Sibelius' eightieth birthday. This was designed by Aarne Karjalainen; and the original die, engraved by A. Lauren. Some years later, the General Director of Posts announced that plans were in hand to issue on December 8, 1957, a stamp commemorating this great master's ninety-second birthday. Unfortunately Sibelius passed away September 30th and the design had to be modified to one with memorial characteristics. Olavo Vepsäläinen designed this stamp using as his model a bust by the Academician, Vaino Aalton. The original die was engraved by R. Achren. Despite this change in character the stamp was issued on the scheduled date—December 8, 1957.

The Birth Centenary of Ida Aalberg, famous Finnish actress, was commemorated by a 30 Markka stamp issued by Finland December 4, 1957. Aarne Karjalainen designed the stamp after a portrait painted by Albert Edelfelt. The original die was engraved by B. Ekholm.

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## The Architects Stamp

The vast change in architectural design developing through the past 100 years, is well exemplified in the stamp (Scott's A536) issued February 23, 1957, by the United States commemorating the 100th birthday of the American Institute of Architects. The vignette depicts the modern trend by a mushroom stylization of a column-capitol superimposed on the ancient Greek form known as Corinthian.

Present-day thinking waves tradition in a search for design that is distinctively different. The most advanced in this trend, unquestionably, is that great non-conforming architectural genius, Frank Lloyd Wright. G. C. W.



# U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 56, page 223)

## Labor Day Issue

Three Cents—Issued September 3, 1956



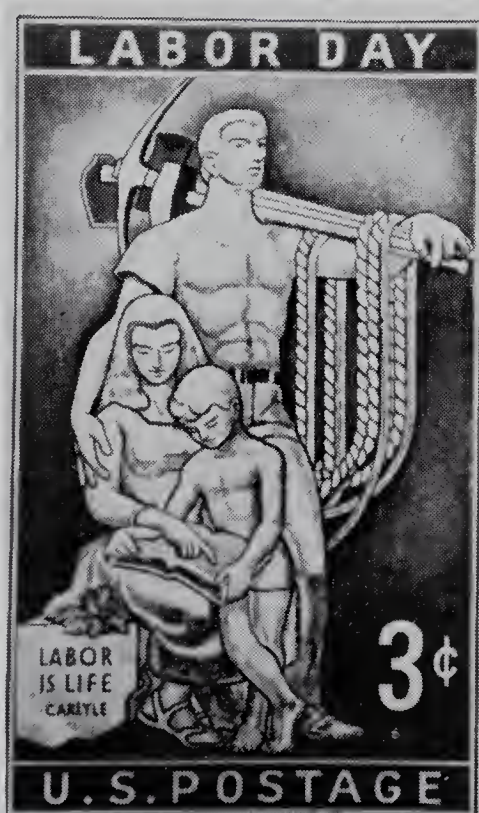
1082E-A. Rejected Essay  
Hands on Power Hammer



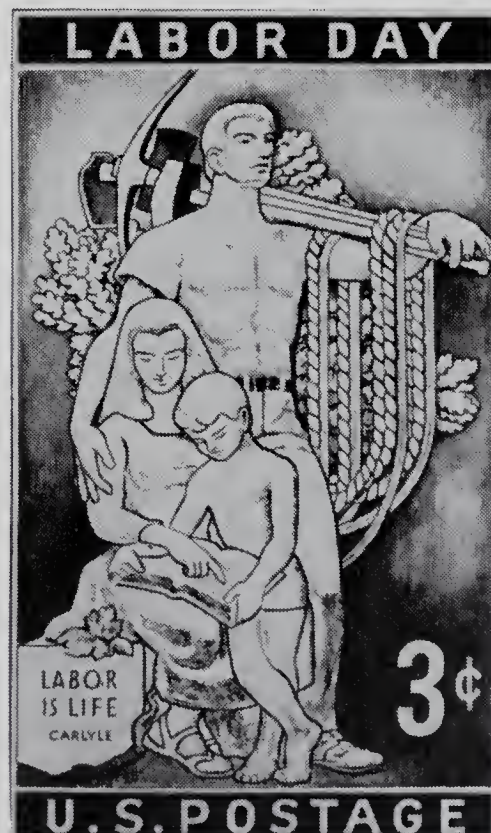
1082E-B. Rejected Essay  
Hands on Power Hammer



1082E-C. Rejected Essay  
Hands on Power Hammer



1082E-D. Rejected Essay  
Mural, AFL-CIO  
Headquarters



1082E-E. Approved Model  
Mural, AFL-CIO  
Headquarters



Four Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Vignette,

Engravers—Richard M. Bower and Charles M. Brooks.

Outline frame, lettering and numeral, John S. Edmondson.

Design Essayed July 11, 1956, to Arthur E. Summerfield, P. M. G.

Model Approved July 11, 1956, by Arthur E. Summerfield, P. M. G.

Die Proof approved July 26, 1956, by Arthur E. Summerfield, P. M. G.

#### Source of Design

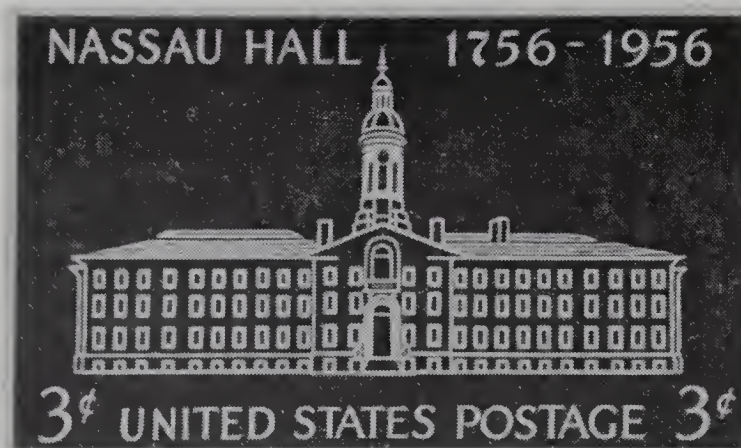
A photograph of the central part of the mural in the AFL-CIO Headquarters, Washington, D. C., as executed by Lumen M. Winter, New Rochelle, N. Y., and furnished by the AFL-CIO News, 815 Sixteenth Street, N. W., Washington, D. C.

### Nassau Hall Issue

Three Cents—Issued September 22, 1956



1083E-A. Original Sketch  
Nassau Hall



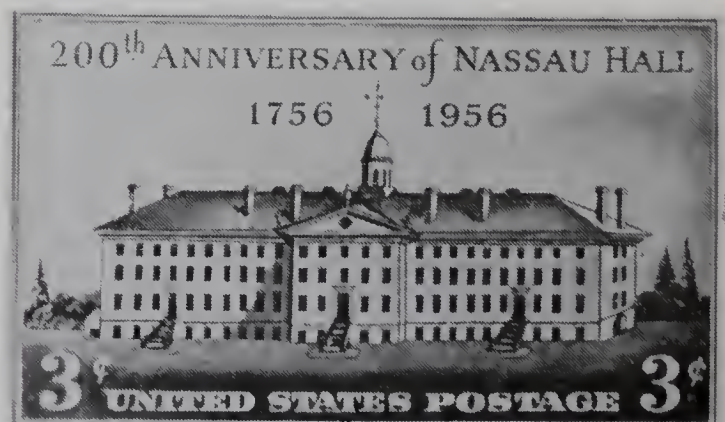
1083E-B. Rejected Essay, Nassau Hall



1083E-C. Rejected Essay, Nassau Hall



1083E-D. Rejected Essay, Nassau Hall



1083E-E. Approved Model, Nassau Hall



Three Rejected Designs.

Modeler—Victor S. McCloskey, Jr.

Engravers—Vignette, Richard M. Bower.

Outline frame, Lettering and Numeral, John S. Edmondson.

Design Essayed May 7, 1956, to Arthur E. Summerfield, P. M. G.

Model Approved May 8, 1956, by Arthur E. Summerfield, P. M. G.

Die Proof Approved June 19, 1956, by Arthur E. Summerfield, P. M. G.

#### Source of Design

Sketch of a stamp design supplied by the Nassau Hall Bi-centennial Committee and a photograph of a portion of the Dawkins engraving of 1764 of Nassau Hall found on page 10 of a book entitled: "Pictorial History of Princeton", edited by Wheaton J. Lane.

### Devils Tower Issue

Three Cents—Issued September 24, 1956



1084E-A. Rejected Essay  
Devils Tower



1084E-B. Approved Model  
Devils Tower

One Rejected Design.

Designer—Charles R. Chickering.

Engravers—Vignette, Arthur W. Dintaman.

Lettering and Numerals, Robert J. Jones.

Design Essayed June 26, 1956, to Arthur E. Summerfield, P. M. G.

Model Approved June 27, 1956, by Arthur E. Summerfield, P. M. G.

Die Proof Approved August 14, 1956, by Arthur E. Summerfield, P. M. G.

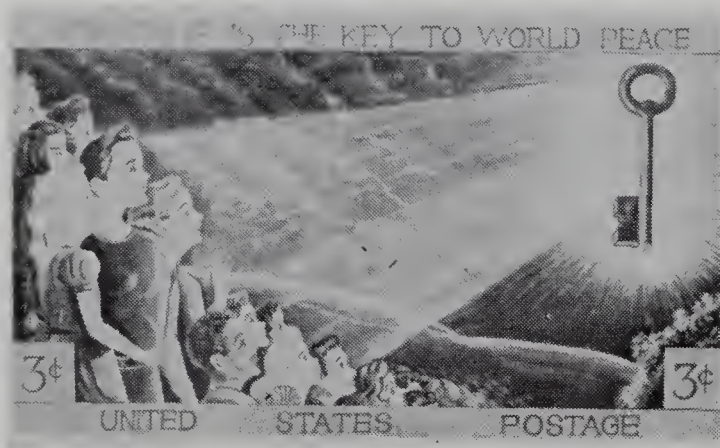
#### Source of Design

Photograph of Devils Tower National Monument, furnished by the Information Branch, National Park Service, Department of the Interior, Washington, D. C.



## Children's Issue

Three Cents—Issued December 15, 1956



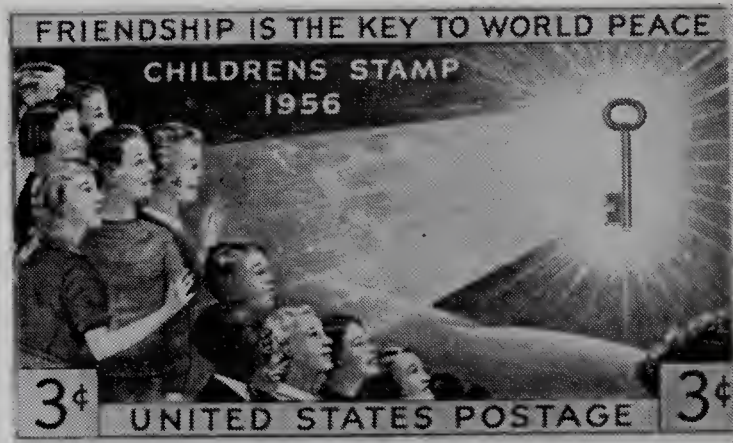
**1085E-A. Original Drawing by  
Ronald Dias  
Children of the World**



**1085E-B. Rejected Essay  
Children of the World**



**1085E-C. Rejected Essay  
Children of the World**



**1085E-D. Rejected Essay  
Children of the World**



**1085E-E. Approved Model  
Children of the World**

Three Rejected Designs.

Designer—Ronald Dias.

Modeler—Victor S. McCloskey, Jr.

Engravers—Vignette, Charles A. Brooks.

Panels, Lettering and Numerals, John S. Edmondson.

Design Essayed September 6, 1956, to Arthur E. Summerfield, P. M. G.

Model Approved September 13, 1956, by Arthur E. Summerfield, P. M. G.

Die Proof Approved September 21, 1956, by Arthur E. Summerfield, P. M. G.

### Source of Design

A drawing of a stamp design by Ronald Dias.



# United States Patent Office

By Sol Altman, E.P.S. 25

U. S. patents for improvement of postage, revenue stamps, postal cards, envelopes, letter sheets, stamp cancelers, inks, etc.

(Continued from JOURNAL 47, page 134)

<i>Name</i>	<i>Patent No.</i>	<i>Date</i>
<i>S. W. Francis</i> Machine for canceling postage and other stamps.	38,022	April 21, 1863
<i>J. C. W. Hass and</i> <i>Carl Fischer of</i> Improvement in machine for stamping letters. "said to be the first canceling machine" Hamburg, Germany.	75,638	Mar. 17, 1868
<i>M. K. Kellogg</i> Improvement in Postage and Revenue stamps.	77,887	May 12, 1868
<i>J. M. Willcox</i> Improvement in Paper for bank notes, bonds, etc.	115,005	May 16, 1871
<i>C. E. McMahan</i> Improvement in envelopes.	117,795	Aug. 8, 1871
<i>R. M. Smith</i> Improvement in Revenue stamp protectors.	120,786	Nov. 7, 1871
<i>D. E. Eaton</i> Improvement in Stamp-cancelers.	121,765	Dec. 12, 1871
<i>W. J. Ludlow</i> Postal Card.	122,041	Dec. 19, 1871
<i>J. B. Anderson</i> Envelope and Letter Sheet combined.	122,694	Jan. 16, 1872
<i>F. Walker</i> Improvement in Adhesive stamps and labels.	127,663	June 4, 1872
<i>C. F. Martorana</i> Improvement in Revenue stamps for Cigars.	131,693	Sept. 24, 1872
<i>C. F. Martorana</i> Improvement in canceling and registering Revenue stamps.	133,871	Dec. 10, 1872
<i>T. Orton</i> Combined Letter sheets and Envelopes.	136,666	Mar. 11, 1873
<i>J. M. D. Keating</i> Postal Card Machine.	138,028	Apr. 22, 1873

<i>Name</i>	<i>Patent No.</i>	<i>Date</i>
<i>R. F. Hunter</i> Improvement in Revenue Stamps.	138,891	May 13, 1873
<i>H. M. Johnston</i> Improvement in Postal Card.	144,677	Nov. 18, 1873
<i>H. M. Johnston</i> Improvement in Treating paper and Cardboard to fix marks by Metallic Pencils.	144,678	Nov. 18, 1873
<i>W. Wohltmann</i> Improvement in Revenue Guards for cigar boxes.	148,159	Mar. 3, 1874
<i>W. B. Bary</i> Improvement in Combined Letter-sheets and Envelopes.	150,390	May 5, 1874
<i>F. C. Hamilton</i> Improvement in Revenue stamps for cigar boxes.	168,014	Sept. 21, 1875
<i>C. J. Breidbach</i> Improvement in Processes of preparing Carmine Printing Ink.	168,134	Sept. 28, 1875
<i>C. L. Lambert</i> Improvement in Carbon Photographs.	171,392	Dec. 21, 1875
<i>R. W. Barnes</i> Improvement in Combined Letter-sheets and Envelopes.	171,497	Dec. 28, 1875
<i>L. H. G. Ehrhardt</i> Improvement in processes of extracting Printer's Ink from rags. <i>Assignor of one-half his right to Joseph R. Carpenter.</i>	172,721	Jan. 23, 1876
<i>J. Houston</i> Improvement in Perforating stamps. (canceling device).	173,296	Feb. 8, 1876
<i>J. E. Winner</i> Improvement in Postage and Revenue stamps.	175,228	Mar. 21, 1876
<i>J. T. Robertson</i> Improvement in Coupon-bonds.	175,875	Apr. 11, 1876
<i>A. S. Bunker</i> Improvement in Perforating stamps (canceling device).	176,163	Apr. 18, 1876
<i>C. H. Collagan</i> Improvement in compounds for coloring Ferrotypes.	176,282	Apr. 18, 1876
<i>H. J. Wickham</i> Envelope-Machine (Assigned to Morgan Envelope Co.)	177,048	May 2, 1876
<i>S. R. Dummer</i> Improvement in Postage stamps.	177,821	May 23, 1876
<i>J. T. Bruen and E. C. Bruen</i> Improvement in Presses for Color-Printing.	178,229	June 6, 1876



<i>Name</i>	<i>Patent No.</i>	<i>Date</i>
<i>I. Levy</i> Playing Cards.	178,863	June 20, 1876
<i>E. S. Leaycraft</i> Improvement in Pneumatic Parcel-Dispatch Tubes.	178,784	June 13, 1876
<i>C. Armstrong</i> Improvement in Combined Perforating and Canceling stamps.	180,309	July 25, 1876
<i>P. H. Vander Weyde</i> Improvement in Postage stamps.	180,394	July 25, 1876
<i>J. Milligan</i> Plate Printing Press.	180,490	Aug. 1, 1876
<i>L. H. G. Ehrhardt</i> Improvement in Postage and Revenue Stamps. <i>Assignor of one-half his rights to Joseph R. Carpenter.</i>	180,564	Aug. 1, 1876
<i>W. H. Hart</i> Improvement in Envelopes.	184,617	Nov. 21, 1876
<i>L. Davis</i> Improvement in Supplemental Backs for Postal Cards.	185,630	Dec. 26, 1876
<i>J. Chapman</i> Improvement in Postal Circulars.	186,001	Jan. 9, 1877
<i>C. K. Marshall</i> Improvement in Envelopes.	192,522	June 26, 1877
<i>D. G. Beanmont</i> Improvement in Postage or Revenue Stamps.	192,893	July 10, 1877
<i>W. W. Bierce</i> Improvement in Postage or Revenue Stamp. (similar to Brazer's 85E-G)	192,968	July 10, 1877
<i>C. K. Marshall</i> Postal Card.	193,012	July 10, 1877
<i>E. A. Locke</i> Improvement in Revenue stamps.	193,167	July 17, 1877
<i>F. W. Brooks</i> Improvement in Bank-Checks.	193,221	July 17, 1877
<i>G. W. Casilear</i> Hard Metal Types.	193,805	Aug. 7, 1877
<i>W. W. Bierce</i> Improvement in Postage and Revenue Stamps.	194,212	Aug. 14, 1877
<i>W. D. Wesson</i> Improvement in Canceling Stamps.	195,552	Sept. 25, 1877

<i>Name</i>	<i>Patent No.</i>	<i>Date</i>
<i>F. W. Brooks</i> Improvement in Postal Cards.	195,974	Oct. 9, 1877
<i>R. W. Stevens</i> Improvement in Letter-sheets and Envelopes combined.	197,678	Nov. 27, 1877
<i>C. A. L. Totten</i> Improvement in Double Postal Cards.	198,322	Dec. 18, 1877
<i>J. Clowes</i> Improvement in Envelopes.	199,032	Jan. 8, 1878
<i>Mark Lee</i> Improvement in Postal Cards.	200,067	Feb. 5, 1878
<i>J. Dewe</i> Improvement in Postage stamps.	200,702	Feb. 26, 1878
<i>F. W. Brooks</i> Improvement in Postal Cards.	203,409	May 7, 1878
<i>C. F. Spencer</i> Improvement in Postage and Revenue stamps.	208,433	Sept. 24, 1878
<i>J. Bowles and A. P. Eastlake</i> Improvement in Revenue stamps.	210,661	Dec. 10, 1878
<i>A. W. Anderson</i> Improvement in making Fiber-Faced paper.	211,207	Jan. 7, 1879
<i>L. H. Rogers</i> Improvement in Combined Envelope and Letter-sheets.	217,155	July 1, 1879
<i>F. W. Brooks</i> Revenue Stamp.	223,432	Jan. 13, 1880
<i>F. W. Brooks</i> Revenue Stamp.	223,433	Jan. 13, 1880
<i>H. E. W. Barton</i> Postal Card.	225,319	Mar. 9, 1880
<i>R. P. Sawyers</i> Postage Stamp.	236,960	Jan. 25, 1881
<i>F. C. Mead</i> Postal Card.	263,347	Aug. 29, 1882

### Madagascar's Vanilla Stamp

The selection of vanilla beans as the vignette on Madagascar's 12 francs stamp in the 1957 regular series was the direct result of the initiative and effort of Chester A. Smeltzer, past president of our Society and currently its Honorary Director. A comprehensive account of his effort in this matter was published in the June 22, 1957 issue of *Stamps* and the May 1957 issue of *Scott's Monthly Journal*.



# The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Kenneth Minuse, Chairman

1236 Grand Concourse, New York 56, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self-addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/I, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on cardboard backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

## ABBREVIATIONS

<b>C</b> —Canceled	<b>h.</b> —horizontal	<b>2</b> —die print small margins
<b>E</b> —Essay	<b>d.</b> —diagonal	<b>3</b> —plate print on India paper
<b>P</b> —Proof	<b>t.</b> —top	<b>4</b> —plate print on cardboard
<b>N</b> —Normal color proof	<b>b.</b> —bottom	<b>5</b> —plate print on stamp paper imperf.
<b>TC</b> —Trial Color proof	<b>c.</b> —center	<b>6</b> —plate print on stamp paper perf.
<b>S</b> —Specimen overprint, plus type A, etc.	<b>l.</b> —left	<b>7</b> —plate print on experimental paper
<b>v.</b> —vertical reading up	<b>r.</b> —right	
	<b>1</b> —die print large margins	

## Guatemala

(Cont'd. from Journal No. 56 Page 228)

By Byron Zadik Lithograph Co.,  
Guatemala.

President Orellana.

1928.

### 235E-A. 2 Reales.

Lithographed in blocks of 4; pairs with colors reversed and tete-beche. Size of design 23 x 28 mm.

5. On white wove paper .003" thick 68 x 104 mm. imperf.

15 h/1 dim m. deep y-orange frame with 71 o/5 black vignette.

71 o/5 black frame with 15 h/1 dim m. deep y-orange vignette



235E-A

41 k/1 dim dark b-b-green frame with 69 -/4 smoky r-v-red vignette



69 -/4 smoky r-v-red frame  
with 41 k/1 dim  
dark b - b - green  
vignette

Air Mail  
By Tipografia Nacional



C7aE

1930. Lithographed.

C7aE. 2 Centavos.

Designed by Jose Galguera.  
Size of design 35 x 29 mm.

5. On white wove paper imperf. 38 x 32 mm. gummed.  
1 i/0 deep red  
11 n/1 dim v. dusky orange (brown)  
29 m/4 smoky dusky g-g-yellow  
48 m/1 dim dusky m. g-b-blue  
57 m/0 dusky v-b-violet



C7bE

C7bE. 5 Centavos.

Designed by Jose Galguera.  
Size of design 32 x 24 mm.

5. On white wove paper imperf. 35 x 27 mm. gummed.  
1 i/0 deep red  
7 -/1 dim r-orange  
13 m/2 dull dusky o-y-orange  
25 m/2 dull dusky y-g-yellow

48 m/1 dim dusky m. g-b-blue  
57 m/0 dusky v-b-violet



C7cE

C7cE. 15 Centavos.

Designed by Alfredo Galvez Suarez.  
Size of design 37 x 22.5 mm.

5. On white wove paper imperf. 40 x 35.5 mm. gummed.  
3 i/0 deep o-red  
7 i/0 deep r-orange  
23 k/1 dim dark yellow  
48 m/1 dim dusky m. g-b-blue  
51 m/1 dim dusky b-v-blue  
57 m/0 dusky v-b-violet  
6. On white wove paper perf. 12 1/2, gummed.  
9 m/0 dusky o-r-orange (brown)



C7dE

C7dE. 30 Centavos.

Designed by Alfredo Galvez Suarez.  
Size of design 37 x 22 mm.

5. On white wove paper imperf. 40 x 25 mm. gummed.  
7 -/1 dim r-orange  
13 m/2 dull dusky o-y-orange  
25 1/3 dingy v. dark y-g-yellow  
48 m/1 dim dusky m. g-b-blue  
57 m/0 dusky v-b-violet  
71 j/0 v. deep v-r-red



## Argentine Republic

By American Bank Note Co., N. Y.

1873.

23p. 4 Centavos.

3. Intaglio plate proofs on India paper.

9 m/3 dingy dusky o-r-  
orange (N) 6.00

13 m/1 dim dusky o-y-  
orange (N) 6.00

24P. 30 Centavos.

3. Intaglio plate proof on India paper.

9 i/0 deep o-r-orange (N) 6.00

1877.

34P. 8 Centavos.

Vignette engraved by Charles Burt,  
frame by G. F. C. Smillie.

3. Intaglio plate proof on India paper.

1 k/1 dim dark red (N) 6.00

1878.

35P. 16 Centavos.

Vignette engraved by W. M. Bald-  
win, frame by G. F. C. Smillie.

3. Intaglio plate proof on India paper.

39 m/1 dim dusky b-green  
(N) 6.00

36P. 20 Centavos.

3. Intaglio plate proof on India paper.

43 m/2 dull dusky g-b-blue  
(N) 6.00

37P. 24 Centavos.

Vignette engraved by James Ban-  
nister, frame by G. F. C. Smillie.

3. Intaglio plate proof on India paper.

48 n/1 dim v. dusky m.  
g-b-blue 6.00

38P. 2 Centavos.

Vignette engraved by Alfred Jones.

3. Intaglio plate proof on India paper.

39 m/0 dusky b-green 6.00

1908-10.

144P. ½ Centavo.

5. Typographed plate proof on stamp  
paper .005" thick.

69 k/3 dingy dark r-v-red  
(N) 2.00

145P. 1 Centavo.

5a. As 144P5.

15 i/2 dull deep y-orange 2.00

b. Typographed plate proof on 21f/3  
dingy faint o-y-yellow soft wove  
paper.

13 i/2 dull deep o-y-orange  
(N) 2.50

146P. 2 Centavos.

5. Typographed plate proof on stamp  
paper .005" thick.

9 k/4 smoky dark o-r-  
orange (N) 2.00

147P. 3 Centavos.

5. As 146P5.

35 i/2 dull deep green (N) 2.00

148P. 4 Centavos.

5. As 146P5.

69 i/3 dingy deep r-v-red  
(N) 2.00

149P. 5 Centavos.

5. As 146P5.

3 i/1 dim deep o-red (N) 2.00

150P. 6 Centavos.

5. As 146P5.

19 k/1 dim dark y-o-yellow  
(N) 2.00

151P. 10 Centavos.

5. As 146P5.

33 m/3 dingy dusky g-y-  
green (N) 2.00

152P. 12 Centavos.

5. As 146P5.

15 i/1 dim deep y-orange  
(N) 2.00

153P. (1909) 12 Centavos.

5. As 146P5.

45 k/2 dull dark b-g-blue  
(N) 2.00

154P. 15 Centavos.

5. As 146P5.

29 h/1 dim m. deep g-g-  
yellow (N) 2.00

155P. 20 Centavos.

5. As 146P5.

47 k/2 dull dark g-b-blue  
(N) 2.00

156P. 24 Centavos.

5. As 146P5.

5 m/2 dull dusky o-o-red  
(N) 2.00

157P. 30 Centavos.

5. As 146P5.

3 i/2 dull deep o-red (N) 2.00

158P. 50 Centavos.

5. As 146P5.

15 k/5 gloomy dark y-  
orange (N) 2.00

159P. 1 Peso.

5. As 146P5.

45 k/2 dull dark b-g-blue  
and 5 -/1 dim o-  
o-red (N) 2.50

1910. 2 Centavos.

162E-A. Design 17 x 23 mm.

4. Intaglio plate essays on 17 e/2 dull  
v. pale o-yellow cardboard .0115"  
thick.

5 i/0 deep o-o-red 2.50

7 k/1 dim dark r-orange 2.50

11 m/1 dim dusky orange 2.50

45 m/2 dull dusky b-g-blue 2.50

166EA. 10 Centavos.

Design 18 x 23 mm.

4. As 162E-A4.

11 m/1 dim dusky orange 2.50

17 m/4 smoky dusky o-  
yellow 2.50

29 k/4 smoky dark g-g-  
yellow 2.50

37 k/4 smoky dark g-b-  
green 2.50

43 m/2 dull dusky g-blue 2.50

45 m/3 dingy dusky b-g-  
blue 2.50

5. Intaglio plate essay on smooth 21  
f/2 dull faint o-y-yellow paper  
.008" thick.

35 m/1 dim dusky green	3.50
6. Intaglio plate essay on water-marked paper (Scott's Wmk. No. 85) Perf. 11½.	
39 m/1 dim dusky b-green	3.50
1911.	
176P. 5 Centavos.	
5. Typographed plate proof on white glazed paper .004" thick.	
23 m/2 dull dusky yellow frame and 71 o/5 black vignette (N)	3.50
TC5. As 176P5.	
48 m/1 dim dusky m. g-blue frame and 23 k/2 dull dark yellow vignette	3.50
39 m/1 dim dusky b-green frame and 23 k/2 dull dark yellow vignette	3.50
71 k/1 dim dark v-r-red frame and 41 m/4 smoky dusky b-b-green vignette	3.50
71 k/1 dim dark v-r-red frame and 3 m/4 smoky dusky r-orange vignette	3.50
59 k/2 dull dark violet frame and 71 k/1 dim dark v-r-violet vignette	3.50
177P. 5 Centavos.	
5. Intaglio plate proof on white glazed paper .004" thick.	
3 i/1 dim deep o-red (N)	3.50
178P. 12 Centavos.	
5. As 177P5.	
48 k/1 dim dark m. g-b-blue	3.50
1916.	
217P. 2 Centavos.	
5. Lithographed plate proof on glazed paper .004" thick.	
1 m/4 smoky dusky red (N)	3.50
218P. 3 Centavos.	
5. As 217P5.	
35 k/3 dingy dark green (N)	3.50
222P. 12 Centavos.	
5. As 217P5.	
48 k/2 dull dark m. g-b-blue (N)	3.50
223P. 20 Centavos.	
5. As 217P5.	
51 k/2 dull dark b-v-blue (N)	3.50
224P. 24 Centavos.	
5. As 217P5.	
71 m/3 dingy dusky v-r-red (N)	3.50
225P. 30 Centavos.	
5. As 217P5.	
1 k/2 dull dark red (N)	3.50
227P. 1 Peso.	
5. As 217P5.	
48 m/2 dull dusky m. g-b-	

blue frame 7 k/2 dull dark red-orange vig. (N)	5.00
1917.	
233P. 2 Centavos.	
5. Lithographed plate proof on glazed paper .004" thick.	
65 m/3 dingy dusky r-r-violet (N)	3.50
234P. 3 Centavos.	
5. As 233P5.	
35 k/2 dull dark green (N)	3.50
241P. 30 Centavos.	
5. As 233P5.	
1 k/2 dull dark red (N)	3.50
242P. 50 Centavos.	
5. As 233P5.	
71 k/5 gloomy dark gray (N)	3.50
243P. 1 Peso.	
5. As 233P5.	
48 m/2 dull dusky m. g-b-blue frame, 7 k/2 dull dark red-orange vig. (N)	5.00
244P. 5 Pesos.	
5. As 233P5.	
53 m/2 dull dusky v-blue frame and 35 k/2 dull dark green vig. (N)	6.00
246P. 20 Pesos.	
5. As 233P5.	
49 n/2 dull v. dusky blue frame, and 1 k/2 dull dark red vig. (N)	7.50
1939.	
454P. 5 Centavos.	
5. Lithographed plate on proof on white wove paper .004" thick with o-red double line letters on back 11 mm. high.	
39 m/1 dim dusky b-green	6.00
1940.	
469P. 15 Centavos.	
5. Rotogravure plate proof on white glazed paper .004" thick.	
49 k/1 dim dark blue (N)	6.00
TC5. As 469P5	
43 m/1 dim dusky g-blue	7.50
1941.	
473TC. 5 Centavos.	
5. Rotogravure plate proof on white glazed paper .004" thick.	
67 m/2 dull dusky v-red	6.00
474P. 5 Centavos.	
5. As 473TC5.	
3 m/1 dim dusky o-red (N)	6.00
Air Post	
1943.	
C44Tc. 50 Centavos.	
5. Lithographed plate proof on white glazed paper .004" thick.	
11 m/1 dim dusky orange	10.00



# Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor, or for sales of British Commonwealth essays and proofs send direct to Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. When sales are not reported, no prices realized were received, or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs.

Our essay and proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog.

U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

Allan M. Thatcher, Clearwater, Fla. Oct. 24-25-26, 1957

## Great Britain

1881	1p imperf. proof on buff. superb	89P5	2.50
	1p black on green, imperf. v. f.	89TC5	2.50
1900	½p imperf. proof on buff, v. f.	125P5	1.00
1912	1p scarlet imperf proof, superb	154P5	3.00

## Canada

1924	3c design reversed & enlarged. 2 singles & 2 blocks in various colors, v. f.	E	8.50
1927	20c orange, large die proof on India die sunk on large card, v. f.		47.50
1940-1	War Savings 25c small die proof on India on card, superb		35.00

## Newfoundland

1911	6c black card proof, superb	109TC4	5.00
	8c black card proof, superb	110TC4	5.00
	9c black card proof, superb	111TC4	5.00
	12c black card proof, superb	113TC4	5.00
	15c black card proof, superb	114TC4	5.00

## Nova Scotia

1860	8½c red violet small die proof superb	11TC	11.50
	8½c dark purple small die proof superb	11TC	11.50
	8½c royal purple small die proof superb	11TC	11.50
	8½c ultramarine small die proof superb	11TC	11.50
	8½c rose lilac small die proof superb	11TC	9.00
	8½c rose carmine small die proof superb	11TC	9.00
	8½c orange small die proof superb	11TC	9.00

Equitable Stamp Co. New York, Nov. 20, 21, 22, 1957

## Newfoundland

1911	15c magenta plate proof on card, pair	114P4	7.00
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H. R. Harmer & Co., New York, Nov. 4, 5, 6, 7, 1957

## Bermuda

1902-3	Dry Dock die essay of vignette on thick glazed card, dated "9 Dec. 01" and stamped "Before Hardening" very fine		27.00
	1p trial color in yellow brown & carmine control No. at bottom, o. g. very fine		80.00
1920	1sh claret, horiz. imperf pair on card, optd. "Specimen", very fine		
		79P4S	22.00
	1p carmine, block of 4 on thin card, light crease, but otherwise very fine	83P4	27.00

Harmer, Rooke & Co., Inc., New York. Sept. 10, 11, 12, 1957

## Canada

	2c purple plate proof on India on card, pair, small faults	68P3	7.00
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Great Britain

1 ½ p red brown & dark green, trial color plate proof on wmkd. paper, imperf pair . . . . .212TC5 18.00

Jamaica

1912-1919 ½ p black, large die essay of frame only on thick glazed paper, after striking, very fine . . . . . 15.00  
8/6p black, same . . . . . 14.00  
10/ black, same . . . . . 18.00  
1p black, large trial color die essay of frame only on thick glazed paper, dated 26 Jun '12, before hardening, very fine . . . . .E61 16.00  
1 ½ p black, large trial color die essay of frame only on thick glazed paper, very fine . . . . .E62 18.00  
2 ½ p black, large trial color die essay of frame only on thick glazed paper, dated 15 Jun '12, after hardening, very fine . . . . .E64 17.00  
4p black, large trial color die essay of frame only on thick glazed paper, dated 14 Aug '12, after hardening . . . . .E66 15.00  
6p black, large trial color die essay of frame only on thick glazed paper, dated 14 Aug '12, after hardening, very fine . . . . .E67 16.00  
1/ black, large trial color die essay of frame only on thick glazed paper, dated 21 May '12, very fine . . . . .E68 15.00  
2/ black, large trial color die essay of frame only on thick glazed paper, dated 17 Jun '12, very fine . . . . .E69 17.00

New Brunswick

1/ black, trial color plate proof, corner block of 4 from defaced plate, very fine . . . . .3TC 14.00  
1/ black, same as above, but block of 9 . . . . .3TC 23.00

New Zealand

1898 ½ p to 2/ 4 plate proof pairs on proof paper . . . . .70,71,80,82P5 6.00

Prince Edward Island

1p black, large trial color die proof on thick glazed paper . . . .4TC5 8.00

Tasmania

1870-71 S De la Rue plate proofs on wmkd. Crown CC paper, gummed, very fine . . . . . 8.00

Trinidad

1896 large trial color die essay in black, value in tablet omitted, on thick glazed paper, dated 13 Mar. '96 . . . . . 17.00

J. N. Sissons, Ltd., Sept. 25, 1957

Canada

1851-59 6p gray, plate proof on India on card, vert. "Specimen" in orange, superb . . . . .2P3S 14.00  
Bill Stamps  
1865 5c violet, Goodall die proof with American Bank Note Co. #228 imprint, superb . . . . .B22P1 18.50  
3c, 9c 7 India proofs in blocks, one defective, others very fine to superb . . . . .B20-26P3 28.50  
30c green proof on India, block of 4 (top pair damaged, but very fine appearance) . . . . .B29P3 5.50  
\$2 green & black, proof on India, block of 4, very fine . . . .B36P3 26.00

Prince Edward Island

4p gray, proof on stamp paper, vert. pair, superb . . . . .9P5 10.50  
4p gray, proof on stamp paper, block of 4, superb . . . . .9P5 21.00



**Harmer, Rooke & Co., New York, June 26, 1957**

Reported by Sol. Altmann

**United States**

1870	6c carmine, top plate No. 26, block of 6 on India	148P3	14.00
1894	2c. dark blue, left arrow block of 4	262P4	47.50
	5c dark green, left arrow block of 4	263P4	60.00
1888	10c blue, Special delivery, block of 4 on india	E2P3	6.00
1867	3c green, with red overprint	85E-CT8	27.00
1869	24c black on yellow, essay block of 4	120E-CE	37.00
1851	3c scarlet, type 1 (new plate) block of 50 10x5 on india paper		
		41P3	220.00
	3c scarlet, block of 4 on india paper	41P3	25.00
1861	24c lilac, block of 4 on card	78P4	8.50
1873	1c to 90c complete set of Atlanta in 5 colors	156-166TC	205.00
1879	1c to 50c complete set of Atlanta in 5 colors	J1-7TC	55.00
1873	1c to 90c Interior, complete set of Atlanta in 5 colors	O15-24TC	65.00

**H. R. Harmer, Inc., New York, July 22, 1957**

1870	15c orange, plate proof on india paper, block of 4	152P3	9.00
	24c purple, plate proof on india, block of 4	153P3	14.50
1894	1c blue, plate proof on card, block of 4	247P4	15.00
	2c carmine, plate proof on card, block of 4	250P4	15.00

**H. R. Harmer, Inc., New York, Sept. 16, 1957**

1851	3c black, die essay on india die sunk, (110x125)	11E-1a	16.00
1861	24c red-violet, type 2, die essay on india, die sunk on card (100x152)		
	signed by designer of vignette William E. Marshall	60E-Bb	42.00
	90c deep blue, die essay, india with card backing (54x63)	62E-Ba	24.00
	1c to 90c complete set of small dies, trial colors in black (24½x29½)	63,76,68,69,78,71,72TC	165.00
1877	essay by Phila. B. N. Co. Washington head, master die No. 14 of 2 vignettes only, complete collection of 15 diff. colors. (1903)		
		182E-Ac	55.00
	3c green, essay by A. B. Harris, (patented) single coupon undated, perforated	184E-Ec	9.00
1883	4c green, large die proof, die sunk on card (145x193) signed by engraver, D. S. Ronaldson	211P1	32.00
1887-8	1c ultra, plate proof on india, T. plate block of 12, Imp. & No. 577 with card backing	212P3	85.00

**John A. Fox, New York, Sept. 23, 1957**

1851	5c black, Gavit & Co. essay, india paper	1xaEb	26.50
1877	3c black, complete sheet of 25 on india	33E-Ud	23.00
	3c carmine, complete sheet of 25 on india	33E-Ud	20.00
	3c dark green same as above	33E-Ud	16.00
1861	1c brown coupon die essay, die sunk	63E-Ba	39.00
1870	10c brown, die essay on india, die sunk on card (78x83mm)	150E-Bb	40.00
1877	3c orange-red, plate proof on india, block of 4	184E-Hc	15.00
	3c black, die proof on Ivory (23x35)	184E-Jb	16.00
1898	1c to 2c Trans-Miss. bi-color die essays (69x58)	285-93E-E	115.00
1861	2c black, block of 8 with imprint and plate No. 28, at bottom	73P3	127.50
1870	12c violet, blk. of 8 (4x2) india with imp. at bot.	151P3	14.00
1902-3	1c to 5c complete set of small die proofs (1903)	300-313P2	90.00

**H. R. Harmer, Inc., New York, Sept. 30, Oct. 1, 2, 3, 1957**

1847	5c, 10c plate proofs on card, with original env.	3,4P4	12.50
1857	1c to 90c same as above	40P-47P4	23.00
1861	1c to 90c same as above	63P-72P4	20.00
1869	1c to 90c same as above	112-122P4	26.00
1890-93	1c to 90c as above, less 2c lake	219-229P4	15.00
1893	1c to 5. Columbians as above all with original envelopes	230-245P4	80.00
1898	1c to 2. Trans-Miss. Bi-color die essays, die sunk on card (75x70)		
		285-293E	75.00

H. R. Harmer, Inc., New York, Nov. 4, 5, 1957

1928	5c carmine & blue, "Beacon" large die proof on india paper, die sunk on card 6x8 signed by H. S. New, P. M. G. in margin also bearing "Approved 6/18/28" . . . . .	C11P1	420.00
1873	complete coll. Agric. to War, plate proofs on card incl. original envelopes . . . . .	O1P-O93P4	35.00
1842	3c gray, City Dispatch Post, die proof from cracked die on thin wove paper, 8x6 . . . . .	40L1P	8.00

Allan M. Thatcher, Clearwater, Florida, Oct. 24, 25, 1957

Dr. Warren G. Atwood collection

1890 Imperforates

Imperforate horizontal pairs of the 6c in various colors, on stamp paper, gummed. Each has bottom sheet margin showing partial imprint.

1890	6c bright red-orange . . . . .	224	16.00
	6c purple . . . . .	224	14.00
	6c brown . . . . .	224	17.00
	6c brown-olive . . . . .	224	20.00
	6c olive-green . . . . .	224	15.00
1894	2. dark blue, block of 4 on card . . . . .	262P4	67.50
	5. dark green, block of 4 on card . . . . .	263P4	75.00

United States Postal Cards

1871	American Post Card Co. 2 essays showing 2 stages of cracked plate . . . . .	UX1E-E	5.50
1873	1c brown, on white . . . . .	UX1P	21.00
	1c BROWN ON DARK BUFF . . . . .	UX1P	18.50
	1c brown on blue . . . . .	UX1TCe	18.00
	1c green on buff, only 2 known . . . . .	UX1TC	45.00
1875	1c blue on blue, Morgan Envelope Essay . . . . .	UX4E	22.50
	1c black, on clear semi-translucent wove, 5 known . . . . .	UX5P	8.50
	1c black, on very thick gray card . . . . .	UX5TC	12.50
1886	1c black on salmon card . . . . .	UX9TC	12.00
1891	1c in black, on thin paper . . . . .	UX11P	9.00
1902	1c McKinley "full face" "Specimen" . . . . .	UX17P	65.00

Reply Postal Cards

1870	essay in red & brown, "Write addresses only" . . . . .	UY1E	3.00
	similar but inscribed "Patent" violet and orange . . . . .	UY1E	4.00

Irwin Heiman, Inc., New York, Nov. 7, 8, 1957

C. P. Cromwell collection

1893	1c to 5. Columbians, large die proofs, india on card . . . . .	230P-245P1	400.00
	1c to 5. Columbians, plate proofs on card . . . . .	230P-245P1	65.00
	1c to 5. Columbians, each in a margin strip of 4 with full imprint and plate No. all bottom positions except 1c top . . . . .	230P-245P	775.00
1898	1c to 2. Trans-Miss. large die proofs, india on card . . . . .	285P-93P1	215.00

Netherlands Designers

Netherlands 1948 two-value issue commemorating the investiture of Queen Juliana, September 6, 1948, (Scott's A75), was designed by S. L. Hartz, and rotogravure printed by J. Enshede & Sons, Haarlem, Holland.

The Jan Veth design originally essayed for the 1924 (Scott's A23) of Netherlands, features the coin idea in the vignette, a style originally used in Netherlands for the 1867 issue (Scott's A3).



# Minutes of the 1957 Convention

## Essay-Proof Society

President Henry Gates called the convention to order at 11 A. M., Saturday September 21st, 1957 at the Collectors Club in New York City. As directed by the President, the Secretary read the convention call.

Mrs. Rae D. Ehrenberg, appointed by President Gates as Chairman of the Credentials Committee, reported that quorum existed. Thereupon, the President declared the convention open for business.

On motion duly carried, the minutes of the 1956 convention were accepted as published.

A Nominating Committee consisting of Mrs. Rae D. Ehrenberg, Messrs. George Turner and F. Burton Sellers was appointed by the President to name candidates for the expired terms on the Board of Directors.

President Gates read his report to the Board of Directors. It was accepted with thanks.

Reports of other Officers and Committees were then presented as follows:

By the Secretary. Taken as read and accepted with thanks.

By the Treasurer. Read and on a duly carried motion, accepted with thanks.

By the Auditing Committee. Read and accepted on a motion duly carried.

By the Nominating Committee. The following were nominated for Directors for the year 1957-58. Messrs. Falk Finkelburg, Sol Glass, Kenneth Minuse and Joseph G. Reinis. On a motion duly carried, the nominations were closed, the report of the Committee accepted and the Secretary was directed to cast a single ballot for the four nominees.

12 Noon, a recess was called for a meeting of the Board of Directors.

At 12.50 P. M. the President recalled the convention to session, stating that the Board had re-elected the present Officers for the current year. Mr. Kenneth Minuse was elected to replace Mr. George Wray, recently deceased.

The Secretary stated that no old business remained to be handled by the convention, that there were no communications and that no new business was on hand to be considered.

Thereupon the Resolutions Committee, by Chairman Fernald, reported the following resolutions.

That thanks be given to the Collectors Club for its hospitality in furnishing us with quarters and facilities for our annual meeting.

That thanks be given to the Officers and to the Directors for their diligent and efficient conduct of the Society's affairs during the past year.

Thereupon a motion duly carried the convention was adjourned at 1 P. M.

---

## Report of the Secretary at the Annual Convention of the Essay-Proof Society, Sept. 21, 1957

It has been my sincere desire, during this first year as Secretary of The Essay-Proof Society to show an increase in the membership. Only by this means can we continue to exist and publish our fine Journal, for rising costs of publication have made additional income our prime requisite.

In the July 1957 issue of the Journal a net membership of 427 was reported. This represents an increase of only four members for the year 1956-1957.

The following table shows the net membership reported in the July issues of the Journal for the past five years.

Year	1953	1954	1955	1956	1957
Net					
Membership	394	409	414	423	427

In every society there is a small minority that does most of the work from which the great majority benefit. It is not a thankless task, that of being Secretary or any other officer, for the compensation lies in a job well done or, at least, so attempted.

Each member also can do his part by an earnest effort to obtain new members, for without them we cannot continue to operate as we have in the past.

I would like to take this opportunity to express my thanks to Mr. Albert H. Higgins, who preceded me in office, and to the other members of the Board of Directors for their kind assistance during the year. I hope that I have served well and that I may continue to make my small contribution.

## Report of the Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society, Inc. for the year ended June 30, 1957, and find them to be, in general, correctly kept.

The cash account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the treasurers report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1957, and of its operations for the period then ended.

Respectfully submitted,

ALBERT H. HIGGINS, *Chairman*

## Treasurer's Report

The statements submitted herewith show the financial condition of the Society at June 30, 1957, and its operation for the year ended on that date.

## Comments

As seen from our financial report, we started the year with a cash balance of \$2047.89 and ended with a balance of \$879.61. This is due to the rising costs of producing the JOURNAL and other extraordinary expenses.

I hope that some solution will be found at this annual meeting to balance our expenses with our income.

I wish to take this opportunity to thank all the Contributing Members for the gifts they so generously contributed during the past year.

### CONTRIBUTORS TO THE GENERAL FUND 1956-1957

720	Edwards, A. Earl	\$ 5.00	113	Lederer, Howard R.	5.00
C25	Altmann, Solomon	10.00	775	Molesworth, Jack E.	5.00
682	Caposella, Fred L.	5.00	729	Firth, Gerald L.	5.00
C27	Bantham, Albert P.	5.00	C20	White, Marcus	5.00
C 3	Gros, Julian F.	10.00	C52	Costales, Eugene N.	5.00
216	Davenport, L. A.	5.00	C55	Rippner, Philip	5.00
C 4	Morris, Thomas F.	10.00	711	Sinclair, Carroll T.	5.00
436	Wray, George B.	5.00	C15	Zervas, Hans	5.00
C24	Hartwell, Horace F.	10.00	603	Jephcott, C. M.	5.00
623	Katz, Dr. Wm. A.	5.00	718	Wilcox, Gaylord P.	5.00
664	Gurney, Kent W.	5.00	423	Muscalus, Dr. John A.	5.00
796	McCoy, Ethel B.	5.00	900	Chao, Tsin	1.00
C21	Eisele, Herman	5.00	903	Barber, Dr. Paul	5.00
375	Makepeace, Colin Mac. R.	5.00	662	Fernald, Alan R.	5.00
C38	Perry, Thomas D.	5.00	C72	Finkelburg, Falk	5.00
723	Kiefaber, W. H.	5.00	154	Gates, Henry	5.00
141	Little, Jr. Philip	5.00	880	Ehrenberg, Rae	10.00
200	Simons III, C. Dewar	10.00	695	Savitzky, N. V.	1.00
C60	Griswold, Dean Erwin N.	5.00	844	Karp, Louis	5.00
490	Galvez, Manuel	5.00	666	Carmona, Jrl. F.	5.00
497	Sissons, James N.	5.00	851	Knisley, George	.50
474	Greene, Vincent G.	5.00			
C12	Rich, Stephen G.	10.00			
264	Webster, T. K.	5.00			
					<hr/> \$247.50



## The Essay-Proof Society Inc.

## Statement of Operations for The Year Ended June 30, 1957

	<i>General Funds</i>	<i>Journal Funds</i>	<i>Total</i>
INCOME:			
Membership Dues (1956-1957) .....	\$ 402.50	\$1,583.90	
Binding Journals .....	67.99		
Miscellaneous .....	10.00		
Contributions .....	247.75		
Journal—Advertising .....		378.41	
Sale of Journal back-numbers .....	361.32		
Subscriptions .....		43.50	
<b>TOTAL—INCOME</b> .....	<b>\$1,089.56</b>	<b>\$2,005.81</b>	<b>\$3,095.37</b>
EXPENSE:			
Postage .....	\$ 80.66		
Stationery .....	46.61		
Binding Journals .....	74.85		
Miscellaneous .....	9.00		
Photo-engraving .....		\$ 695.83	
Printing .....		2,561.03	
Editor .....		600.00	
Editor's Expenses .....		401.10	
Typing .....		38.75	
Photos .....		11.03	
Telephone .....		9.96	
Insurance .....	9.50		
<b>TOTAL—EXPENSE</b> .....	<b>\$ 220.62</b>	<b>\$4,317.70</b>	<b>\$4,538.32</b>
<b>RESULT OF OPERATIONS—LOSS</b> .....	<b>\$ 868.94</b>	<b>(\$2,311.89)</b>	<b>(\$1,442.95)</b>

## The Essay-Proof Society Inc.

## Balance Sheet, June 30, 1957

ASSETS:	
Cash in Bank .....	\$ 814.61
Due from Advertisers .....	65.00
<b>TOTAL—ASSETS</b> .....	<b>\$ 879.61</b>
LIABILITIES:	
Bills payable .....	\$ 131.55
Dues and Subscriptions Received in Advance (1957-1958) .....	70.00
Advertising Paid in Advance .....	6.00
FUND RESERVES & SURPLUS:	
Life Membership Fund—Reserve .....	100.00
Library Fund—Reserve .....	102.50
Unallocated Surplus .....	469.56
<b>TOTAL—LIABILITIES AND SURPLUS</b> .....	<b>\$ 879.61</b>

FALK FINKELBERG, *Treasurer*

# Proposed Amendments to the Constitution and the By-Laws

The Board of Directors at their meeting of September 21, 1957, voted to submit the following changes in the Society's Constitution and By-Laws for adoption by mail vote by the membership.

That, effective July 1, 1958, Article II of the Constitution which now reads:

## Objects

"The objects of this Society shall be the promotion of collecting and study of the essays and proofs of stamps and paper money of all nations; the encouragement of research; the dissemination of literary and historical information thereon; the authorization, sponsorship of, and encouragement of exhibitions and displays thereof; the granting of honorary awards for distinguished attainments therein; the acquisition and maintenance of a library and reference material pertaining to our objects; the receiving and holding by gift, devise, or purchase of same for the benefit of our members, but in no instances for pecuniary profit; the encouragement and assistance to its members in acquiring and disposing of essays and proofs; and the promotion of good fellowship among its members."

shall be amended to read thus:

## Objects

"The objects of this Society shall be the promotion of collecting and study of the essays and proofs of stamps and paper money of all nations; the encouragement of research; the dissemination of literary and historical information thereon; the authorization, sponsorship of, and encouragement of exhibitions and displays thereof; the granting of honorary awards for distinguished attainments therein; the acquisition and maintenance of a library and reference material pertaining to our objects; the receiving and holding by gift, devise, or purchase of same for the benefit of our members, but in no instances for pecuniary profit, and the encouragement and assistance to its members in acquiring and disposing of essays and proofs."

That, effective July 1, 1958 Article I, Section 3 of the By-Laws, in that portion which now reads:

"*Contributing Members* for any fiscal year shall be such active members as in any fiscal year shall pay dues of \$10.00 or more. A separate list of such members with amounts of their contributions shall be published in the Treasurer's annual report. The amount of all Contributing Members' fees paid in excess of one (1) dollar shall be kept in a separate fund and at least two (2) dollars applied to the subscription, and the balance toward extra expense of publication of the Society Journal. Contributing Members shall have the same privileges as Active Members."

shall be amended to read thus:

"*Contributing Members* for any fiscal year shall be such active members as in any fiscal year shall pay dues of \$15.00 or more. A separate list of such members with amounts of their contributions shall be published in the Treasurer's annual report. The amount of all Contributing Members' fees paid in excess of one (1) dollar shall be applied to the subscription, and toward extra expense of publication of the Society Journal. Contributing Members shall have the same privileges as Active Members."

That, effective July 1, 1958 Article I, Section 4 of the By-Laws as amended, in that portion which now reads:

"The annual dues of Active Members shall be five (5) dollars, four (4) dollars of which shall be applied as subscription to the Society Journal and paid into such fund."

shall be amended to read:

"The annual dues of Active Members shall be ten (10) dollars, nine (9) dollars of which shall be applied as subscription to the Society Journal and paid into such fund."

## Secretary's Report

By Joseph G. Reinis, Secretary  
50 Court Street, Brooklyn 1, N. Y.

## MEMBERS ADMITTED

- |     |  |
|-----|--|
| 926 | Crosson, Arthur J., 156 Park Street, Buffalo, N. Y. (Coins; Crowns of The World.)      |
| 927 | White, Helen Sergeant, 122 George Street, East Melbourne, Australia. (U. S., Iceland.) |
| 928 | Phillips, David G., 10101 East Broadview Drive, Miami Beach 41, Florida. (U. S.)       |



APPLICATIONS RECEIVED

- 929 Fricke, Charles A., 6127 Reach Street, Philadelphia, Pa. (U. S. Postal Cards.) By George C. Slawson.
- 930 Rice, Foster W., P. O. Box 116, Rowayton, Conn. (Obsolete Banknotes, Stamps.) By Joseph G. Reinis.
- 931 Christian, C. W., 14364 E. Rosecrans Ave., La Mirada, California. (U. S. Issue of 1861.) By Mrs. Emily Moorfield.
- 932 Sklar, Maurice, 2624 Palm Street, Bakersfield, Calif. (U. S. and Canadian Currency.) By Joseph G. Reinis.
- 933 Newman, Eric P., 6450 Cecil Ave., St. Louis, Mo. (Banknotes, Currency.) By Julian Blanchard.
- 934 Maisel, William H., 2826 N. Howard Street, Baltimore, Md. (U. S. Envelopes.) By George C. Slawson.
- 935 Moore, Eldridge M., Miller Hill, R. F. D. 2, Glens Falls, N. Y. (U. S. Entires). By George C. Slawson.
- 936 Kurtis, Dr. Soma, 18034 Greenlawn Ave., Detroit, Michigan. (Europe—Stamps and Postal Stationery.) By George C. Slawson.
- 937 Hornberger, Henry E., 736 N. Kenwood Ave., Baltimore, Md. (U. S., Vatican.) By George C. Slawson.
- 938 Loeb, Walter M., M.D., 4568 E. Mercer Way, Mercer Island, Washington. (U. S. Obsolete Banknotes, Foreign Paper Currency). By Arlie R. Slabaugh.
- 939 Orton, Walter J., 232 67th Street, Niagara Falls, N. Y. (U. S. 19th Cent.) By Joseph G. Reinis.
- 940 Hughes, Earl, Box 93, Dry Ridge, Ky. (U. S. Obsolete Banknotes.) By Fred R. Marckhoff.

CHANGES OF ADDRESS

- 212 Blank, E. C. to 227 E. Dixon Ave., Dayton 9, Ohio
- 116 Bruns, Franklin R. Bruns, Jr., to Director, Division of Philately, Post Office Department, Washington, D. C.
- 666 Carmona, F., Jr., to 198A Blumentritt Street, San Juan, Rizal, Philippines
- 643 Rohloff, Paul C., to 209 South State St., Chicago 4, Ill.

RESIGNATIONS RECEIVED

- 371 Crawford, Roger

MEMBERSHIPS LAPSED

- 808 Wiley, C. F.

DECEASED

- 101 Pierce, William S. F.

CORRECTION

- 741 Rosende, Hugo S. was by error included under Membership Lapsed in the previous report.

ENUMERATION OF MEMBERSHIP

Number Reported in Journal No. 56 (as corrected)	411
Gains	3
Losses	3
Net Membership reported in this Journal, No. 57	411
Non-Member subscribers to the Journal	9

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# The Essay-Proof Society

## DIRECTORS

J. Blanchard, '58, A. R. Fernald, '58, V. G. Greene, '58, A. H. Higgins, '58  
S. Altmann, '59, H. Gates, '59, J. F. Gros, '59, Thos. F. Morris, '59  
F. Finkelburg, '60, Sol Glass, '60, J. G. Reinis, '60, Kenneth Minuse, '60  
Honorary Director — C. A. Smeltzer

## OFFICERS, 1957-58

President ..... Henry Gates, 189-04 64 Ave., Fresh Meadows 65, N. Y.  
First Vice President .... Julian Blanchard, Ph.D., 1 Sheridan Square, New York 14, N. Y.  
Second Vice President ..... Thomas F. Morris, 19 West Drive, Larchmont, N. Y.  
Secretary ..... Joseph G. Reinis, 50 Court St., Brooklyn 1, N. Y.  
Treasurer ..... Falk Finkelburg, 114-93 226th St., Cambria Hts. 11, New York, N. Y.

## APPOINTEES, 1957-58

International Secretary ..... Joseph Mandos, 32 E. Providence Rd., Aldan, Del. Co., Pa.  
Attorney ..... John D. Pope III, 4 St. James Court, Webster Groves 19, Mo.

## STANDING COMMITTEES, 1956-57

*Auditing:* Albert H. Higgins, *Chairman*, 70 University Place, New York 3, N. Y.; Edwin E. Elkins, Charles W. Brooks.

*Catalog:* Kenneth Minuse, *Chairman*, 1236 Grand Concourse, New York 56, N. Y.; Henry Gates, Eugene N. Costales, Marcus W. White, Solomon Altmann.

*Chapters:* Mrs. Rae D. Ehrenberg, *Chairman*, 164 W. 79 St., New York 24, N. Y.; C. M. Jephcott, L. L. Hechtlinger.

*Constitution & By-Laws:* Sol Glass, *Chairman*, 6414 Park Heights Ave., Baltimore 15, Md.; Chester A. Smeltzer, John D. Pope III.

*Exhibitions:* Henry Gates, *Chairman*, 189-04 64 Ave., Fresh Meadows 65, N. Y.; Joseph Mandos, Julian F. Gros, Mrs. Ethel B. McCoy.

*Finance:* Thomas F. Morris, *Chairman*, 19 West Drive, Larchmont, N. Y.; W. H. Kiefaber, 634 Woods Road, Dayton 9, Ohio; Julian F. Gros.

*Journal:* David Lidman, *Chairman*, 6 Sixth St., Park Ridge, N. J.; Julian Blanchard, Joseph G. Reinis; *Advertising Director:* Mrs. Rae D. Ehrenberg, 164 W. 79th St., New York 24, N. Y.

*Publicity:* David Lidman, *Chairman*, 6 Sixth St., Park Ridge, N. J.; George W. Linn, Franklin R. Bruns, Jr., Charles A. Lott.

*Recruiting:* Robert W. Lyman, *Chairman*, 100 Memorial Drive, Cambridge 42, Mass.; Fred L. Caposella, Vincent G. Greene, Fred Barovick, Alvero Bonilla-Lara, J. Santiago Rachitoff.

# THE AUCTION

February 3, 4, 5, 1958 comprised the "Albert W. Claflin" Collection of British Commonwealth, offered by order of the Executors, and the "Senator James A. Calder" Collections of New Brunswick, Nova Scotia, etc., offered by order of James A. Calder of Ottawa, Ont., also some associated properties of other owners.

# THE LETTERS

From **Mr. Colin MacR. Makepeace**, adviser to Mrs. Harriet A. Claflin, a letter of congratulation, particularly noting:

—The matter was handled with care and dispatch.

—They brought much more than they would have had the catalogue been prepared by a less experienced authority.

—The total realization from the sale of the collection was substantially in excess of all estimates and this also was very pleasing.

From **Mr. J. A. Calder**, also comes a letter of congratulation. Again it will be noted that emphasis is made of:

—The price realized is considerably over the amount I had estimated and I greatly appreciate the effort you have taken with this material.

—Again many thanks for your excellent lotting, descriptions, photos, etc. which were responsible for the good prices.

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